

Julius Caesar

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SHAKESPEARE'S
JULIUS CAESAR

*Sum kishore Aggarwal
BA Shri
Sri Pratap College
Srinagar
Kashmir*

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SHAKESPEARE
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*Tom Wallis - Coang
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Smigge
Kadman*

JULIUS CÆSAR

BY

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PREFACE

Our venture in bringing out this edition of *Julius Caesar* needs just a word of apology. There is already available voluminous literature on this as on other plays of Shakespeare. In very few cases; however, have the requirements of Indian students been kept in view. As teachers of some experience, we realise the chief difficulties that the young student of Shakespeare in our country has got to face. We have tried our best to help him in tiding over these difficulties.

A good deal of criticism, moreover, that is found in most Editions of Shakespeare is wholly unnecessary or superfluous for the beginner. For example learned notes on Shakespeare's grammar, versification, or textual emendations, serve no useful purpose in this case. Consequently material of the type has been deliberately excluded in the preparation of this book.

The Introduction covers, besides an account of the author's life and the outstanding qualities of his work, a vast field of a general critical nature with regard to the play. Important questions and knotty problems bearing on the drama have been, in a way, fully dealt with in simple, straightforward language.

The second part comprises the text and its paraphrase, the one facing the other. This is almost an innovation, and is bound to prove useful to the reader of the series. The paraphrase is done in a simple, perspicuous style.

In the third part the student will find elaborate and exhaustive notes on difficult words and passages. Some of the explanations may well appear novel, if not original. The dramatic significance of scenes has been discussed from all possible points of view. The student is led on to a proper appreciation of each episode, and Shakespeare's exquisite use of fundamental devices of the dramatic art is brought out in a manner that will never betray the candidates for a University Examination.

We have not hesitated to acknowledge our obligations to editors and commentators of this play of Shakespeare. We also, owe a deep debt of gratitude to Prof. V. N. Sahai, M. A., B. A. (Hons—Oxon), of the Dyal Singh College, Lahore, and Prof. A.C. Ganguly, M.A., of the Vidya Sagar College, Calcutta, for valuable suggestions and helpful criticism.

M. A. Ghani
Wadhawa Ram
Nand Kishore.

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SHAKESPEARE'S JULIUS CÆSAR

PART I.

GENERAL INTRODUCTION

I

Shakespeare's Life.

Shakespeare's name has become a household word with the English speaking people in general and the students of literature in particular. Every one who reads a few of Shakespeare's great plays naturally becomes anxious to learn the life history of the dramatist; and when he is told the meagre story of his life, he is filled with vague wonder and amazement.

In spite of the stupendous labour that has been spent on discovering a complete life-history of Shakespeare, the materials we have at our disposal are as insufficient as they are uncertain. On the scarcity of facts available about Shakespeare's life, biography-hunters like Steevens complain, "All that we know of Shakespeare is that he was born at Stratford-on-Avon; married and had children there; went to London, where he commenced as actor; and wrote plays and poems; returned to Stratford, made his will and died." We move, therefore, in an atmosphere of guess work, illuminated at times, by a few occasional flashes of history. Out of these legends and rumours, out of these "perhaps's" and "possibles" a fair-seeming and probable story has been constructed, though much of it is only a conjecture. Strange, however, it may seem that William Shakespeare—a great literary genius whose work is universal in its appeal—is so little definitely known as a man and private citizen. There are *three* stages of Shakespeare's life:

1. *Life at Stratford-on-Avon* (1564-1586).
2. *Life in London* (1586-1604).
3. *Life at Stratford-on-Avon Again* (1604-1616).

Life at Stratford-on-Avon (1564-1586). William Shakespeare was born at Stratford-on-Avon in 1564. He was baptised on the 26th April, 1564. There is, however, good reason to suppose that William Shakespeare's ancestors were farmers. The poet's father, John Shakespeare, besides being a prosperous man of business in many branches, was a man of some importance in the municipal affairs of Stratford. He married Mary Arden in 1557, whose people were also farmers but in a better position than her husband's kinsfolk. Some small landed property was inherited through Mary Arden. But she was apparently without education. There is no clear proof that she could even sign her name. There were born to John and Mary four sons and two daughters: Joan in 1558 and Margaret in 1562—both dying in infancy. The third child was William Shakespeare. His father's affairs, for the first thirteen years of William's life, were in a prosperous condition. He was elected an alderman (1565); three years later he was mayor or bailiff. But then he fell on evil days. His business began to fail in 1577. The next year through business losses, he was obliged to mortgage some of his wife's property. Gradually, he lost all his interest in municipal affairs.

At the Free Grammar School of his native town, Shakespeare received his early education and acquired that "small Latin and less Greek" of which his friend and fellow-playwright, Ben Jonson, somewhat disparagingly speaks. On account of the decline in his father's fortunes, he was obliged to give up his studies, and at the age of thirteen was compelled to apply himself to the trade of a butcher, which was then the only means by which his father earned his living.

In 1582, at the age of eighteen, Shakespeare married Anne Hathaway of Shottery, a hamlet by Stratford. For some years he continued to live in his native town and there his three children were born. Anne Hathaway was eight years older than her husband. By some it has been conjectured that the marriage was unhappy. Among other evidences in support of the conjecture, a passage in *A Midsummer-Night's Dream* has been cited, where among the causes why "the course of true love never did run smooth," the fact that it is sometimes "mis-graffed in respect of years" is mentioned.

Possibly about 1587—the exact date is unknown—Shakespeare left Stratford for London. Rowe, his earliest biographer, says that his flight was necessary, because Shakespeare had stolen a deer from the park of Sir Thomas Lucy, a neighbouring Squire and Magistrate. Sir Thomas ordered Shakespeare to be whipped and imprisoned.

Shakespeare bitterly resented the treatment that was accorded to him. He composed a ballad on the subject and pasted it upon the gates of Sir Thomas Lucy's park. The story gains much support when we remember that Shakespeare revenged himself by caricaturing Sir Thomas Lucy in presenting him as Justice Shallow in *The Merry Wives of Windsor*, and in the Second part of *Henry IV*. This infuriated Sir Thomas and Shakespeare for fear of further prosecution forsook his home for London. But though this cause may have influenced Shakespeare, it is probable that the consciousness of his own powers and the desire to find for them a wider sphere than his native town afforded, may have induced him to make a change.

Life in London (1586-1604). When Shakespeare came to London, he was only twenty-two. It is idle to speculate how Shakespeare was able to make both ends meet in this great city. A legend says that he began by tending visitors' horses outside the play-house. Whatever it may be, it is however a recognised fact that it was a new phase of life to him. The flower of his genius blossomed forth in the nourishing soil of London where he could study men and things. The great drama of human life passed before his eyes: it gave him a varied experience, a wide outlook, human sympathies, and a knowledge of living men and women. He did not, like Milton, put in years of patient study and meditation. He observed life that was surging and seething around him.

It was an age of great stir, of remarkable men and women, and of numerous and important events. England attained a prosperity at home and an importance abroad such as it had never known before. Spain, the greatest European power, was humbled by the defeat of its gigantic Armada. Daring seamen, such as Gilbert, Frobisher, and Drake carried the English flag into all corners of the world. Englishmen were distinguished in many fields as sailors, adventurers, explorers, lawyers, scho-

lars, statesmen, and churchmen, and also as poets and dramatists. Thus the bustle and stir of life must have left an indelible impression on Shakespeare's mind.

Shakespeare is said to have begun his career as a writer by adapting and re-writing the plays by other authors. In 1592, however, his name is mentioned as a successful actor and author. We have records of Shakespeare as an actor playing the part of Adam in *As You Like It* and of the Ghost in *Hamlet*.

About this time, he is said to have secured the patronage of the young Earl of Southampton, to whom, as "the first heir of my invention," he dedicated, in 1593, his poem of *Venus and Adonis*. The poem *Lucrece* which appeared in 1594 is also dedicated to the same noble man. In the same year his appearance before Queen Elizabeth as an actor is recorded. He was now rapidly producing his earlier dramatic efforts—historical plays and comedies—and laying the foundations of a considerable worldly prosperity. He became one of the principal proprietors of the Globe Theatre which was built in 1599, and he was by this time steadily investing money in property at Stratford-on-Avon.

Life at Stratford-on-Avon Again (1604–1616). His life in London had been one of great literary industry. In the middle life he seems to have developed a good deal of sense in practical and business affairs. The last twenty years of his life were spent in endless exertion to attain prosperity and worldly respectability. Money was never the supreme concern with him, he cared for it only so far as it could purchase decency and comfort for him. After eleven years of absence from his native place, he returned to Stratford with the object of re-establishing the fortunes of his family. On account of wealth and influence he acquired a reputation among his fellow townsmen. His influence was further increased when he duly received the distinction of a coat of arms. He had now sufficient money to pass the rest of his life in peace and prosperity. In this period of prosperity he brought out several of his plays. In 1616 his health began to fail, but the actual cause of his death is unknown. He died at

the age of fifty-two. His body was laid in the parish church of Stratford-on-Avon with this epitaph inscribed over his grave :

“ Good frend for Jesus’ sake forbear,
To dig the dust enclosed heare,
Blest be ye man yt spares thes stones,
And curst be he yt moves my bones.”

II

Opinions of the Critics about Shakespeare's Greatness.

Ben Jonson calls him “Sweet Swan of Avon,” also “The applause ! delight ! the wonder of our Stage !” and says that “He was not for an age, but for all times”. Milton calls him “Dear son of Memory, great heir of fame,” and “Sweetest Shakespeare, fancy’s child.” To Collins he was “The perfect boast of time”; to Coleridge, “Our myriad-minded Shakespeare;” to Carlyle, “the greatest of intellects”; to Christopher North, “the poet Laureate of the court of Faery”; to Landor, “not our poet, but the worlds”.

Dryden says of him —

“ Shakespeare’s magic could not copied be ;
Within that circle none durst walk but he.”
—*Prologue to the Tempest.*

and that he “was a man who of all modern and perhaps ancient poets, had the largest and most comprehensive soul.” **Young** says, “He wrote the play the Almighty made”; **Mallett** says,—
“Great above rule.....Nature was his own”.

Dr. Johnson says—

“ Each change of many clour’d life he drew ;
Exhausted worlds, and then imagined new;
Existence saw him spurn her bounded reign,
And panting time toiled after him in vain.”

Pope speaks of him—

“Shakespeare (whom you and every play house bill
Style ‘the divine’, ‘the matchless,’ what you will)
For gain, not glory, winged his roving flight,
And grew immortal in his own deposite”.

—*Imitations of Horace.*

And **Matthew Arnold** :

“Others abide our question. Thou art free.
We ask and ask – thou smilest and art still,
Out-topping knowledge”.—*Shakespeare.*

In a sonnet William Basse, after commenting on the fact of Shakespeare's not being buried in Westminster Abbey, exclaims :

“Under the carved marble of thine own,
Sleep, brave tragedian, Shakespeare, sleep alone.”

III

Classification of Shakespeare's Play.

Shakespeare's dramas may be broadly divided into *three* classes : (1) Tragedies. (2) Comedies. (3) Histories.

The division, however, is not rigid because the same drama may, with equal claim, be included in more than one group. The dividing line is sometimes so vague that it simply baffles our intellect as to which class the play be included in. But for all practical purposes, the following classification will suffice : —

(1) **Tragedies.** Are stories of “exceptional calamity leading to the death of a man in high estate.” The movement in this type of drama is generally stately and dignified. The two tragic emotions of pity and terror are aroused.

(2) **Comedies.** Dealing with the light trivial occurrences of everyday life. The characters, here, are placed in numerous situations, and the movement is generally light and mirthful.

(3) **Histories.** "Are a collection of events borrowed from history but connected together in respect of cause and time poetically and by dramatic fiction." The events themselves are immaterial otherwise than as clothing and manifestation of the spirit that is working within.....It (historical drama) takes that part of real history which is the least known and infuses a principle of life and organisation into the naked facts and makes them all the framework of an animated whole." In a historical play, the aim of the dramatist is generally to give us a historical character of an age.

According to Professor Dowden the following is the classification of Shakespeare's Plays :—

Comedies.

Lover's Labour's Lost	...	...	(1590)
Comedy of Errors	...	...	(1591)
Two Gentlemen of Verona	...	...	(1592—93)
Midsummer-Night's Dream	...	...	(1593—94)
Merchant of Venice	...	...	(1596)
Taming of the Shrew	...	...	(1597)
Merry Wives of Windsor	...	...	(1598)
Much Ado About Nothing	...	...	(1598)
As You Like It	...	...	(1599)
Twelfth Night	...	...	(1600—01)
All's Well that Ends Well	...	...	(1601—02)
Measure for Measure	...	...	(1603)
Troilus and Cressida	...	...	(1603 ; revised 1607)
Tempest	...	...	(1610)
Winter's Tale	...	...	(1610—1611)

Histories.

Henry VI (Part I)	...	...	(1590—91)
Henry VI (Parts II and III)	...	...	(1591—92)
Richard II	...	...	(1591)

Richard III	...	(1593)
King John	...	(1593)
Henry IV (Parts I and II)	...	(1597—98)
Henry V	...	(1599)
Henry VIII	...	(1612-13)

Tragedies.

Titus Andronicus	...	(1588-90)
Romeo and Juliet	...	(1596-97)
Julius Cæsar	...	(1601)
Hamlet	...	(1602)
Othello	...	(1604)
Lear	...	(1605)
Macbeth	...	(1605)
Antony and Cleopatra	...	(1607)

Romances.

Pericles	...	(1608)
Cymbeline	...	(1609)
Tempest	...	(1610)
Winter's Tale	...	(1610-11)

IV

Condition of England in Shakespeare's Days.

In the closing years of the sixteenth century the life of England ran high.

The Revival of Learning had enriched the national mind with a store of new ideas and images. The reformation of religion had been accomplished and there was now absolute peace and calm. Three conspiracies against the Queen's life had recently been brought to light and foiled, and her rival, the Queen of Scots, had perished on the scaffold. The huge attempt

of Spain against the independence of England had been defeated by the bravery and heroism of English sailors, aided by the winds of heaven. The spirit of adventure was in air, English adventurers were exploring untravelled lands and distant oceans. English citizens were growing enormously rich; the farmers tried to increase their former produce and were quite contented; the nobility worshipped the Queen with due admiration and praise. Such were the conditions prevailing in England, when Shakespeare flourished. *When people were no longer oppressed by the question of bread and butter, they could think of human life, its actions and passions. When they were absolutely contented and could feed themselves satisfactorily they cared for mankind—its good and evil, its greatness and its grotesqueness, its laughter and its tears.*

When men cared thus about human life, their imagination craved living pictures and visions of it. They wanted men and women to represent all the passionate and mirthful aspects and circumstances of life. Sculpture, which the Greeks so loved, would not have satisfied them because it is too simple and calm. Music also would not have served their demands because it merely expresses the feelings and gives very little about actions and events which the people undergo. Drama was the only art that could suit the temper of their imagination. *"In the drama they saw the actions and events of the whole mankind represented on the stage. In the drama they saw men and women, alive, in action, in suffering, changing for ever from mood to mood, from attitude to attitude; they saw these men and women solitary, conversing with their own hearts—in pairs and in groups acting one upon another; in multitudes, swayed hither and thither by their leaders."*

V

Shakespeare's Career as a Dramatist.

In his plays Shakespeare reveals himself, and the development of his mind. It is out of place to consider autobiographical details when we are dealing in his dramas with the fortunes, thoughts and expressions of other personages. But by the general character and tendency of the dramas themselves we make out that there is a definite development of Shakespeare's mind.

Shakespeare's First Period (from about 1588 to 1594), represents the time of his apprenticeship to the art of the dramatist. The first period is called 'in the workshop', when Shakespeare was learning his trade as a dramatic craftsman. This period is marked by exuberant fancy, by the presence of vivacity, cleverness, delight in beauty, and a quick enjoyment of existence. But we do not find Shakespeare showing the fulness of knowledge of life or the complete mastery of the resources of blank verse that he afterwards attained. To this period are assigned :—

(1) *Titus Andronicus* (2) *The first part of Henry VI.*
 (3) *The second and third parts of Henry VI.* (4) *Richard II.* (5) *Love's Labour's Lost.* (6) *Comedy of Errors.*
 (7) *Two Gentlemen of Verona.* (8) *A Midsummer-Night's Dream.* (9) Possibly the tragedy of *Romeo and Juliet* also belongs to this period.

The Second Period (from about 1594 to the close of the sixteenth century) shows in general a great advance in the power of characterisation and in the command of poetic resources. This period is called 'in the world', i.e., in this period Shakespeare get some experience of human life. The early plays are 'slight and fanciful', rather than 'real and massive'. But now Shakespeare's imagination began to lay hold of real life. He acquired a knowledge of the world and of the men and women living in it. His plays began to deal in an original and powerful way the matter of history. Professor Dowden remarks :—

"The compression of the large and rough matter of history into dramatic form demanded vigorous exercise of the plastic energy of the imagination; and the circumstance that he was dealing with reality and positive facts of the world, must have served to make clear to Shakespeare that there was sterner stuff of poetry material more precious—even for purposes of art—in actual life, than could be found in the conceits, and pettinesses, and affectations which at times led him astray in his earlier writings."

The dramas of this period are stronger, deeper and more powerful in character.

The following are the dramas that belong to this period :—

(1) *Richard III* ; (2) *King John* ; (3) *The First and Second Parts of Henry IV and Henry V* ; (4) *Merchant of Venice* ; (5) *Taming of the Shrew* ; (6) *Merry Wives of Windsor* ; (7) *Much Ado About Nothing* ; (8) *As You Like It* ; (9) *Twelfth Night*.

The **Third Period** extends from the beginning of the seventeenth century to about 1608. This is called to the *Period of Sadness and Philosophical Contemplation*. Shakespeare suffered most in his mind and wrote his best plays. Private misfortunes weighed heavily upon his heart and he gave vent to his feelings of sorrow in his plays. His son was dead. His father died probably soon after Shakespeare had written his *Twelfth Night*. His friend had deserted him. Whatever the cause may have been but it is quite clear that the poet bade farewell to the tales of mirth and love, ceased to care for the stir and movement of history, for the pomp of war. *He was now feeling depths of sorrow in his heart and he tried to ventilate those feelings in his dramas. He was now going to study the great problem of evil. But he ever believes in the goodness of human nature: the milk of human kindness has not yet turned sour.* In *Lear* there is a Cordelia—an embodiment of selfsacrifice. In *Macbeth* there is a Banquo. *Still, during this period, Shakespeare's genius left the bright surface of the world, and was at work in the very heart and centre of the darkness of human life.* Dowden has named it *Out of the depths*. The following great tragedies belong to this period :—

(1) *Julius Cæsar* ; (2) *Hamlet* ; (3) *Othello* ; (4) *Lear* ; (5) *Macbeth* ; (6) *Antony and Cleopatra* ; (7) *Coriolanus* ; (8) *Timon of Athens* ; (9) *All's Well that Ends Well* ; (10) *Measure for Measure* ; (11) *Troilus and Cressida*.

All these plays deal with the dark side and the gloomy passion of human life and character, and it has, therefore, been surmised that they are the outcome of a period of gloom and sorrow in the poet's life. Shakespeare paints the vices and follies of men and women, their sins and passions, their sorrows

and misfortunes, their weaknesses and strength, treacherous friends and open enemies, base flatters and insincere intriguers and the cruel fate and avenging conscience that overtake and kill them.

The **Fourth Period** is the *Period of Calmness and Serenity*, and extends from 1609 to 1613.

The dark clouds which had overcast the horizon of Shakespeare's life in the Third Period slowly and gradually lighten and roll away. Once more the sky becomes quite clear, the days of gloom and suffering pass away. The poet comes out successful from the furnace of affliction and suffering—a sadder and a wiser man than before. The impression left upon the reader's mind is that, whatever his trials, sorrows and errors may have been, he has come forth from them wise, large-hearted, calm-souled. "He seems to have learned the secret of life, and while taking his share in it, to be yet disengaged from it;" he looks down upon life, its joys, its sorrows, its griefs, its disappointments, its errors with a sort of grave tenderness, which is almost pity. His soul has not been crushed or beaten out of shape while undergoing the fiery ordeal in the third period, rather it appears to have been hardened so that now, like an experienced sage, he simply laughs at this life of ours which is so sweet and at the same time so bitter. He has now acquired a tranquillity of soul, calm and peace of mind which can no longer be disturbed by worldly waves.

The spirit of these last plays is that of serenity which results from fortitude, and from the recognition of the weakness of human nature. All of them express a deep sense of the need of repentance and the duty of forgiveness. They all show a delight in youth and the loveliness of youthful joy, such as one feels who no longer desires to have them. A supernatural element is present in these plays. Shakespeare's faith seems to have been that the gods preside over our human lives and fortunes and that they are always beneficent and divine and try to help mankind by means of oracles. Shakespeare, no doubt, emerges from the Valley of Darkness full of toil and turmoil, jealousy and hatred, meanness and flattery, ungratefulness and disobedience, misfortunes and tragic mysteries, terrors, crimes, and murders, to

shine on the glorious heights where 'peace and beauty' dwell, and where 'music, moonlight and feeling are one.' Truly, Professor Dowden calls this period of Shakespeare's dramatic career as the period of '*On the heights*.' To this period belong the beautiful romantic plays :—

(1) *Pericles*; (2) *Cymbeline*; (3) *The Tempest*; (4) *The Winter's Tale*. These dramatic plays mark the close of Shakespeare's dramatic career.

IV

The Development of the Elizabethan Drama.

Or

The Evolution of the English Drama up to the Days of Shakespeare.

Miracles and Mysteries. The drama had been at first connected with the church. It represented both to instruct and to amuse the people—events of sacred history and of the lives of saints. These were called *Miracle* and *Mystery* Plays. And it is usual to regard the Elizabethan drama as, in some degree, a development of these early religious plays which were performed in the churches and elsewhere during the Middle Ages. It may well be conjectured that Shakespeare in his youth witnessed the performance of Mystery Plays, for they were acted in the neighbouring town of Coventry as late as 1580. The Creation of the world, the Fall of Man, the story of Cain and Abel, the Deluge, the Crossing of the Red Sea, the story of Joseph and his Brethren, the Birth of Christ are the subjects of some of the Miracle Plays that were performed.

Moralities. The stage in the development of the drama was the Moralities. At the time of the accession of Queen Elizabeth, the drama, for the most part, consisted of Moralities. These were Allegorical Plays presenting embodiments of virtues and vices. Characters were made to represent abstract qualities like *Experience*, *Ignorance*, *Pride*, *Avarice*, *Life*, *Death*, *Love*, *Repentance*, *Mercy*, *Justice*, *Temperance*, *Riches*, etc. Some lesson of duty was taught by those personified qualities. The object of the Moralities was essentially *didactic*. The object was to show dramatically the warfare between good

and evil that is going on for ever in the lives of human beings. The misery and evil consequences of vice were traced and the triumph of virtue was vindicated. The Moralities too, had their comic element. Satan was always introduced, and the humorous element was supplied by his torments at the hands of the Vice—a low jocular buffoon which kept the audience in a “fit of mirth.” *The Cradle of Security* and *Hit the Nail on the Head* are the two examples of popular Moralities. The Morality finally died out about the end of Elizabeth’s reign. The Revival Learning was in great part the cause of the downfall of the Morality plays. The old Greek and Roman plays became more known, and writers of the drama took these plays as their model.

The Morality plays represent a distinct advance over the Miracle plays :—

(a) Whereas the Miracle play was purely religious in character the Morality was principally concerned with human nature. It dealt with morals, with the external conflict between the forces of good and evil going on in the soul of man, with the misery and punishment which follow a departure from the path of virtue and religion.

(b) The Miracle play did not afford much scope for originality since all the episodes were taken from the Bible and the lives of the Saints. The Morality, on the other hand, was not limited in its subject-matter. It depend for its success on the skill of the author in devising interesting and original plots and incidents.

The miracle play, however, had one advantage over the Morality, in that the characters, who figured in the Miracle play had distinct individualities, whereas the Morality dealt with abstractions, the personifications of abstract qualities.

Interludes. Side by side with the Moralities, there sprang up another kind of dramatic composition known as the *Interludes*. The author of these Interludes was John Heywood.

The *Interludes* were short farces dealing with real men and women. The *Interludes*, being very short and lively pieces, were performed between the intervals of the intermediate banquets and festivities of those days. The characters were mostly

drawn from real life, although the 'Vice' of the Morality play was still retained.

The Interludes gave further impetus to progress in the direction of the regular drama :—

(a) *The Interludes* emphasised the element of diversion just for its own sake. The element of enjoyment introduced in the *Interludes* was a sort of contrast with the religious motive of the Miracle plays or the didactic motive of the Moralities.

(b) Moreover, in the *Interludes* we find characters taken from real life—a great advance upon Miracles and Moralities. *The Four P's* by Heywood, for example, represent a Pedlar, a Palmer, a Potheary and a Pardoner.

The Regular Drama. The Reformation hastened the change from the Morality play to the modern drama. The *Interludes* and *Moralities* were used to support either the Catholic or Protestant side ; and the plays were full of sneer, jest and satire, which the opposing sides hurled fiercely at each other.

Accordingly to most authorities, the first stage of the regular drama begins with the appearance of the first English comedy *Ralf Roister Doister*. This play was written by Nicholas Udall, Master of Eton and although performed before 1551, it was not published till 1566. The plot is woven round the adventures of a foolish town top, and the manners represented are those of the middle class of the period. The picture given in this play of London citizen life in the sixteenth century is extremely interesting and instructive. The earliest known English Tragedy is *Gorboduc*, or *Ferrex and Porrex*. It was written by Thomas Sackville and Thomas Norton and was represented in 1562. The plot was taken from an ancient legend like King Lear but the piece was too heavy and solemn for the taste of the audience. It is constructed on the strict model of the tragedian Seneca. There is no action in the play and much use is made of the Greek expedient, the Chorus. In 1564, Richard Edward combined tragedy and comedy in *Damon and Pythias*. The plot was taken from classical mythology. It was performed before the Queen at Whitehall during the Christmas Festivities, 1564-65. This play was well received by the public.

The Unities. The Greek drama was based on what are known as the *three classical unities*. These rules of drama as laid down by Aristotle are :—

(1) *The Unity of Time.* The time taken in the representation of the play must coincide with that of the action of the play. This requires that the duration of the action or story of the drama should not exceed 24 hours.

(2) *The Unity of Place.* No scene of the play must be so located that the *dramatis personæ* are unable to visit it in the time allotted for the performance of the play.

(3) *The Unity of Action.* All the characters and scenes must contribute to the action. Hence no unnecessary character or scene be introduced. In *The Tempest* and *The Comedy of Errors* all the three Unities are observed.

The Romantic Drama. The English dramatists after a few experiments on the classical model began completely to disregard the three unities. The only influence of the classical drama can be seen now in the *dignified form* and the *mode of expression*—*the two characteristics which are found in the dramas of Shakespeare in their highest excellence.*

VII

Shakespeare's Immediate Predecessors.

Among the predecessors of Shakespeare who contributed their quota to the progress of the drama, names of the following dramatists are worthy of mention :—

(1) *Greene*; (2) *Kyd*; (3) *Peele*; (4) *Lyly*; (5) *Marlowe*.

John Lyly wrote his plays in prose, and showed how a bright and lively dialogue could be written in prose. Shakespeare owed some of his beautiful songs, witticisms and similes to Lyly who makes use of them in his plays. Human passion and action were for the first time expressed with dramatic effect by *Peele and Greene*. *George Peele* produced dramatic verse of a sweet but monotonous melody. A romantic spirit was introduced into English comedy by *Robert Greene*; over his poetry breathes the fresh air of English meadows; his style is more free

more bright, light and natural than of any preceding dramatic poet. *Kyd* initiates 'blood and thunder' play in the Spanish Tragedy c. 1587. It also set the fashion for the plays of revenge anticipating the main base bones of *Hamlet*. *Kyd* must have instructed him in various pieces of rhetorical sleight of hand in verse which could be adapted to the expression of dramatic passion or to the control of that expression.

Above all, much was due to *Christopher Marlowe*.—'His genius was essentially of a tragic cast ; from his veins the life-blood of passion had flowed into the drama of England, and forthwith it lost its timidity and was conscious of strange new force and fire ; in his tragedies was first heard, upon a public stage that measure which is the express voice in our poetry of dramatic feeling—blank verse'. In this way, Marlowe may be said in some degree to have prepared the way for the mighty creations of Shakespeare. The English drama rose to its highest pitch in the hands of Shakespeare.

VIII

The Elizabethan Theatre.

Our present stage may be called a box with one of its sides knocked out: the opening being curtained. But the Elizabethan stage quite different from this, came forward to about the middle of the area. The stage was, therefore, a platform viewed from both sides and not only from the front. Along its sides as well as in front of it, stood the people. Obviously the sides of this platform were open: nor were there movable scenes even at the back of it; nor was there any front curtain. *It was overshadowed by a projecting roof and this was called the main stage. The back of the stage consisted not of a movable scene but was formed by the 'tiring-house' or 'dressing-room' of the actors. In its wall, were two doors, by which entrances and exits were made. But it was not merely a tiring-house. In the play it might represent a room, a castle, the wall of a town, and the doors played their parts accordingly. Again when a person speaks from within that doubtless means that he is in the tiring house, opens one of the doors a little and speaks through the chink. So apparently did the prompter.* CC-0. Kashmir Research Institute. Digitized by eGangotri

Secondly, on the top of the tiring-house was the 'upper stage' or 'balcony' which looked down on the platform stage. Coming to the scenes where balcony was used, we find that on it, as the city wall, appeared the Governor and citizens of Harfleur, while King Henry and his train stood before the gates below. From it Arthur made his fatal leap. It was Cleopatra's monument, into which she and her women drew up the dying Antony. Juliet talked to Romeo from it and from it Romeo ('one kiss and I will descend') 'goeth' down to the main stage. Richard appeared there between the two bishops; and there the spectators imagined Duncan murdered in his sleep.

In the third place, there was towards the back of the main stage, a part that could be curtained off and so separated from the front part of the stage. Let us call it *the back stage*. Coming to the scenes where the back stage was used, we find that it was the room where Henry lay dying; the cave of Timon or Belarius; probably the tent in which Richmond slept before the battle of Bosworth; the cell of Prospero, who draws the curtains apart and shows Ferdinand and Miranda playing at chess within; it was Juliet's tomb, and the canopy of Desdemona's bed and the hovel where poor Tom in *Lear* is found taking refuge from the storm.

There was no change of scenery, and the imagination was compelled to play its part when one episode was followed on the same stage by another supposed to happen at a totally different place. Thus the dramatist depended largely upon the imagination and the quickness of apprehension of his auditors. Theseus points to this fact in *A Midsummer-Night's Dream*, when he insists on the necessity of imagination to supply the inadequacy of stage representation. And a great part of the humour of the play presented by Bottom and his companions lies in their determination to leave nothing to the imagination of their audience. They insist that Wall must carry loam and rough-cast, Moon a bush of thorns and a lanthorn, while the lion must explain that he is no lion but only Snug, the joiner.

It is in the matter of scenic accessories that the great difference between the modern and the Elizabethan theatre lies. In Shakespeare's time "audience felt no need for such aids to illusion; their imagination instantly supplied the want.

They saw whatever the poet required them to see as a child sees whatever is suggested to its fancy. For the spectators were children alike in the freshness and in the force of their imagination. If only a placard were hung on one of the doors of the stage bearing in large letters, the name of Paris or of Venice the spectators were at once transported to France or Italy. If an actor made a movement as though he was plucking a flower, the scene was at once understood to be a garden. If an actor spoke as though he were standing on a ship's deck in a heavy sea, the convention was at once accepted..... so Shakespeare had this advantage....."—*Brandes*.

The greater part of *As You Like It* is supposed to be staged in the forest of Arden. On the modern stage, this would be beautifully and accurately represented by means of artificial trees, flowers, and animals. But in Shakespeare's time, Rosalind and the banished Duke appeared in no such surroundings. The bare boards of the Elizabethan stage, which a few scenes previously had represented the Duke's palace, had to become the forest of Arden, in the imagination of the spectators. That is why Shakespeare gives a minute description of the forest—"the greenwood tree," the winter wind, and the 'oak tree'

Whose anique root peeps out

Upon the brook that brawls along this wood.

to remind the spectators continually that the scene amid which the action is taking place is supposed to be a forest.

While the play was going forward, the clown would amuse the audience with extempore joking, not set down by the poet. Shakespeare disliked this traditional mode of providing sport for the occupants of the yard or pit—the "groundlings," as they were called—and his Hamlet, when delivering his advice to the players, warns them against such an abuse in their performance of the tragedy which he commands them to present.

"And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some quantity for barren spectators to laugh, too; though in the meantime some necessary question of the play be then to be considered: that's villainous and shows a most pitiful ambition in the fool that uses it."

The actors appeared in costumes which were rich, but not always very appropriate to the parts, and they wore masks and wigs. No woman ever appeared on the stage but women's parts were enacted by boys whose voices had not yet broken. Thus Shakespeare makes Hamlet, speaking to a boy who played women's parts, say :

"What, my young lady and mistress ! By'r lady, your ladyship is nearer to heaven than when I saw you last, by the altitude of a chopine. *Pray God that your voice, like a piece of uncurrent gold, be not cracked.*" (*Hamlet*, Act II, Sc. ii) Again in *A Midsummer-Night's Dream*, we have the passage :—

"*Flute.* Nay faith, let not me play a woman ; I have a beard coming.

Quince. That's all one : you shall play it in a mask and you may speak as small as you will."

"What a contrast it all has been to a play in a theatre of the twentieth century ! When we think of the uncomfortable benches, the flat bare earth of the pit, the lack of scenery, footlights, and drop curtains ; when we hear the shrill voices of boys piping the women's parts, and see mist and rain falling on spectators' heads, we are inclined to pity the play-goer of Elizabethan times. Yet he needs no pity. To him the theatre of his day was sufficient. The drama enacted there was a source of intense and genuine pleasure. His keen enthusiasm ; his fresh, youthful eagerness ; about all his highly imaginative power,—far greater than ours to-day,—gave him an ability to understand and enjoy the poetry and dramatic force of Shakespeare's works."—*Samuel Turber.*

IX

Important Features of Shakespeare's Plays.

In Shakespearean drama almost every phase of the life of the age is mirrored, from the particular craze and fashion of the moment to the broad, general characteristics of the national life. The richness and variety of Shakespeare's plays are simply bewildering. All that can be done here is to set down some of the more obvious qualities.

Invention. Shakespeare took no trouble to be original. He borrowed right and left from the older playwrights. But he transformed and vitalised with the glowing splendour of his imagination the matter so obtained. Thus the passages in the English historical plays are metrical paraphrases of Holinshed's *Chronicle*, and the matter for plays dealing with Roman history is drawn from Plutarch's *Lives*. Yet the plays of Shakespeare are clothed with 'a light that never was on sea of land;' with 'the glory and freshness of a dream.' He has put the very flesh and blood into the dry bones of history.

The power and copiousness of his invention always stand out unparalleled. Consider the bare scheme of *The Tempest*. Suppose an author should say to you,—"I am going to write a play about an uninhabited island where an exiled Duke and his daughter have found refuge. She has been brought up without ever seeing any man except her father. He, a great magician, causes his enemies to be shipwrecked on the island so that the young prince may meet and fall in love with his daughter and thus provide the means for a general reconciliation and forgiveness. On the island is a strange animal, half beast, with all the baser human instincts, but with a touch of higher human inspiration. In company with some rogues from the shipwrecked company he will seek to rob and kill the magician; but his efforts will be thwarted by a tiny fairy, a spirit of the air, who has become the servant of the magician." Even this brief scheme shows the marvellous conception of Shakespeare. Read *The Tempest* and you will realise how marvellously Shakespeare has succeeded in carrying out the conception. The same creative power is visible in Touchstone's wooing of Audrey, Dame Quickly's account of Falstaff's death, the magnificent opening scene of *Hamlet* where a new world is unfolded before us. The play within the play, the funeral of Ophelia, and the catastrophe carry on the story with a sweep and magnitude that are Shakespeare's own. But the outward clash of events, in which Hamlet struggles against Claudius and Laertes to the final ruin, is paralleled by an inner conflict in the mind of Hamlet. His soliloquies reveal the varying states of the mind of a noble nature facing a task for which his very excellences and abilities render him unfit. The character of Hamlet, thus, becomes typical of human nature

in its most tragic ordeals and finds a response from every one who has ever stood helpless before evil, suffering, or pain ;

“ The time is out of joint ! O cursed spite
That even I was born to set it right.—

And yet a man who could interweave plot within plot as *A Midsummer-Night's Dream* or *Twelfth-Night*, who could contract years of history into five acts as in *King John* and *Antony and Cleopatra* and *Macbeth*, and who could make the dust of history glow with a heavenly radiance with the magic touch of his imagination be called a borrower. Even the commonest reader will notice how often out of mere mud, mortar and bricks, he has raised a magnificent superstructure—‘a miracle of rare device.’ He may go further and notice how such qualities as characterisation, humour and wit, poetry and tragic intensity, deft manipulation of plot and underplot and varied relief are Shakespeare’s own gifts, never the inspiration of another. This is, in truth, a vital point, and on it Dr. Furness has some valuable remarks, written indeed with reference to *King Lear*, but applicable to all Shakespeare’s plays of which some “ original ” has been unearthed :

“ What false impressions are conveyed in the phrases which we have to use to express the process whereby Shakespeare converted the stocks and stones of the old dramas and Chronicles into living, breathing men and women ! We say ‘ he drew his original ’ from this source, or he ‘ found his material ’ in that source. But how much did he ‘ draw,’ or what did he ‘ find’ ? Granting that he drew from Holinshed, or whence you please, where did he find Lear’s madness, or the pudder of the elements or the inspired babblings of the Fool ? Of whatsoever makes his tragedies sublime and heaven high above all other human compositions,—of that we find never a trace.....”

Characterisation. Besides his invention, the poet’s capital gift was certainly that he could endow historical and imaginary beings with life, not intermittently with flashes like most of his contemporaries but constantly so that, though waved hither and thither in the whirlpool of the world, they do not lose their identity. Each character bears the stamp of Shakespeare’s creative genius, characteristic mark of his individuality.

But this extraordinary power Shakespeare exercised so easily, naturally and spontaneously that it never gives us an impression of effort. Bottom could only be forged out by the glowing fire of Shakespeare's own imagination. Hamlet could only be conceived by Shakespeare. Macbeth who is a traitor to his king, murderer of his sleeping guest, breaker of the most sacred trust, ingrate, self-seeker, false kinsman, perjured soldier could only exist in Shakespeare's imagination. Falstaff has been made immortal by the magic touch of Shakespeare's imagination. Touchstone with his 'natural wit' is Shakespeare's own creation. He portrayed all kinds of people. We find in him pictures of a king, a clown, a demi-devil, a saint, a seer, a lover, a misanthrope, a wise man and a fool. It may seem marvellous that the same Shakespeare, who could invent Cordelia, could also draw Goneril and Regan 'two-headed monster'; and who could paint a villain like Iago could also portray the most innocent creature like Desdemona. Surveying this multitude of character one can only cry out as Hamlet does, "What a piece of work is a man!"

Another feature of Shakespeare's characterisation is his attitude of impartiality. He seems to be absolutely indifferent to good and evil. He possesses the mind of a creator looking at all things, good and bad, in the same manner, provided they are apt and life-like. He does not waste his talents in creating fantastic characters. The villain, Iago, in *Othello* is a man of intelligence, courage and resourcefulness. Claudius in *Hamlet* is a wise, confident man. Rosalind, Touchstone, Jaques, the banished Duke are all real and life-like. His characters are full of life; they are living men and women; they engage all our sympathies, and we share in their joys and sorrows. It is only in his earlier plays that he makes wooden puppets play the part of his characters. Therefore, Shakespeare's supreme gift which places him far above his contemporaries is that he could impart to his puppets life and animation so that they live, breathe and move, like actual human beings. "It is in what I call portrait—painting, delineating of men and things, especially of men, that Shakespeare is great. All the greatness of the man comes out decisively here. It is unexampled, I think, that calm creative perspicacity of Shakespeare. (The thing he looks at reveals not this or that face of it, but its inmost heart and generic secret; it dissolves

itself as in light before him, so that he discerns the perfect structure of it."—*Carlyle*.)

"His characters are like watches with dial plates of transparent crystal; they show you the hours like others, and the inward mechanism is also visible."—*Gæthe*.

Style. Each one of these persons so life-like, so impressive is known to us really only as so many lines of verse writing at a time when the language was in a state of change. Shakespeare experiments every form of style. He plays upon words like a musician. With the magic touch of his marvellously rich imagination, he makes words carry a wealth of images, a treasury of suggestion, the beauty of melody, and the very radiance of life. Even his choice of names is characteristically Shakespearean, as Prospero Miranda, Caliban and Ariel for the persons of *The Tempest*. Rosalind, Orlando, Celia, Oliver, Touchstone, and Jaques as we find them in *As You Like It*. *The Tempest* contains many passages in which beauty of words makes memorable the ideas, as in the speech of Prespero, in which we may imagine that Shakespeare, too, was saying farewell to his magic art:—

Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud—capp'd towers, the grgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, like this substantial pageant faded,
Leave no track behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

It might truly be said of Shakespeare that he transmuted everything into music.

He is the supreme poet in an age of great poetry, because his poetry is wider in range and deeper in feeling than that of his contemporaries. 'He touches every mood of graceful sentiment, as in the romantic comedies; of delicate fantasy, as in the fairy plays; of philosophic meditation, as in the tragedies of mid-period; and of poignant passion, as in the later tragedies. In the

verse that bodies forth such primal things as love, hate, hope, despair, courage, endurance, Shakespeare towers above his fellows! When we think of Lear 'in his desolation,' of Othello 'in his last anguish,' of Macbeth 'in his soul agony,' of Richard 'digging the grave with his tears,' Viola 'sitting on a monument like Patience and smiling at grief,' and the 'despair of Cleopatra,' we think of English literature at its grandest. Shakespeare's style is characteristically individual. Many of Shakespeare's expressions and passages have passed into common speech. It possesses sweetness, adaptability and strength to a very high degree.

His style in general is not extremely elevated or too poetical. It is strong, precise and individual.

"If thou didst ever hold me in thy heart,
Absent thee from felicity a while ;
And in this harsh world draw thy breath in pain,
To tell my story." (Hamlet)

Such a style at times moves easily into the highest flights of poetry, or if need be, it can express adequately the depths of terror and despair. While it can express the serene and ecstatic reverie of a sage, it can also, with truth, give expression to the bitterest outpourings of a cynic.

Thus most invectively he pierceth through
The body of the country, city, court,
Yea, and of this our life, swearing that we
Are more usurpers, tyrants and what's worse.

When we may think of all these, we cannot help feeling how Shakespeare is true to his own definition ;—

"And as the imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name."

Philosophy of Life. What does Shakespeare teach us? What is Shakespeare's philosophy of life? There is no philosophy. Shakespeare was an artist and concerned primarily not with postulating theories of life, but with the stuff of life itself.

You have a dozen different points of view, but no definite conclusion.

"Others abide our question. Thou art free!
We ask and ask—Thou smilest and art still."

He deals with the inexhaustible drama of human life which is rather inexplicable in its character. Yet attempts have been made by some of his admirers to squeeze a philosophy of life out of the utterances of his characters. Let us examine them.

He does indeed admit with Hamlet that human reason is limited and is surrounded by a great mystery:

"There are more things in heaven and earth, Horatio,
Than are dreamt of in our philosophy."

Yet Hamlet himself says, "To die; to sleep; no more," for all that he fears is

"The dread of something after death,
The undiscovered country from whose bourn
No traveller returns."

Other characters, like Macbeth, utter a more despairing cry:

"Life is but a walking shadow, a poor player
That struts and frets his hour on the stage
And then is heard no more: It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing."

It may mean no more than it appears to the cynical Jaques:

"All the world's a stage
And all the men and women merely players."

Touchstone, the fool, has also something to present to us:

"It is ten o'clock:
Thus may we see," quoth he, "how the world wags:
'Tis but an hour ago since it was nine,
And after one hour more 'twill be eleven,
And so from hour to hour we ripe and ripe,
And then from hour to hour, we rot and rot;
And thereby hangs a tale."

Nor can we miss the serene melancholy of Prospero to whom :

“We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.”

Then comes Kent with his fatalism :

“It is the stars,
The stars above us, govern our condition.”

Gloucester's cry also attracts one's attention :

“As flies to wanton boys are we to the gods
They kill us for their sport.”

Such are the various theories that have been propounded. Each has its value as a human document, each perhaps falls in with some mood of its creator, but none is to be taken as other than the expression of one content to live life to the full, in place of weaving theories about life.

Greatness of Shakespeare. If you were asked to point out the special features in which Shakespeare's plays are so transcendently excellent you would mention, perhaps, among others, this, that his *stories are not put together and his characters are not conceived to illustrate any particular law or principle*. They teach many lessons, but not any one prominent above another. After all the instructions we have derived from them there remains still something unresolved, something which the artist gives and which the philosopher can not give.

It is in this characteristic that Shakespeare's supreme *truth* lies. He represents real life. His dramas teach as life teaches, —neither less nor more. He builds his fabrics as nature does on right and wrong : but he does not struggle to make nature more systematic than she is. Both the good and evil, the innocent and guilty are overwhelmed by the inevitable catastrophe. He sometimes heaps unmerited sufferings on the head of an innocent creature, and does not properly punish the wicked. In this Shakespeare is true to real experience. The mystery of life he leaves as he finds it. He never attempts at a solution of the riddle of life because he knows full well that the sage is as ignorant as the child.

Only the highest order of genius can represent nature thus. An inferior artist will force on nature a didactic purpose ; he composes what are called moral tales.

Cibber and others wanted to alter Shakespeare. The French King in *Lear* was to be got rid of ; Cordelia was to marry Edgar, and Lear himself was to be rewarded for his sufferings by a golden old age. They could not bear that Hamlet should suffer for the sins of Claudius. The wicked king was to die and the wicked mother, and Hamlet Ophelia were to make a match of it, and live happy ever after. A common novelist would have arranged it thus ; and you could have had your comfortable moral that wickedness was fitly punished and virtue had its due reward. But Shakespeare would not have it so. Shakespeare knows full well that the riddle of life is not so easy to be solved or Providence so paternal. He cares only to take the truth from life. Shakespeare gives us the thing itself, on which we may build whatever theories we please.

The greatest poet is he who has felt the most of all the things that move the hearts of men and felt them most deeply ; and can touch the most hearts to sympathy. And that is why Shakespeare whose heart was made out of the hearts of all humanity and whose tongue had learned all human speech, sits and smiles alone ; and that is why we call him God-like.

X

Shakespeare in his Plays.

A critic has said that all Shakespeare's tragedies are the outcome of some profound personal experience, though it may not necessarily be the actual experience related in the play. The cry of Hamlet :

“ The time is out of joint ! O cursed spite
That ever I was born to set it right,
and Lear's agonising cry :

“ Ingratitude, thou marble-hearted fiend
More hideous when thou showest thee in a child
Than the sea-monster !”

can only come from the heart of a poet who had experienced ingratitude at the hands of his friends, who had fallen on the thorns of life and was bleeding, and to whom the world was 'a sorry scheme of things.' The poet's marvellous insight has impressed the crude fact with a poignancy and passion that the man himself need not have necessarily experienced. But the underlying inspiration has been founded upon the actual experience of life. Shakespeare himself has experienced intellectual paralysis; he has been torn by the cruel devastation of jealousy, has tasted the bitterness of ingratitude among those he had reckoned his friends; has been oppressed by those "obstinate questionings of the Why and Whither that meet us in *Hamlet*. Therefore, the spirit that animates all the great utterances is surely something that is born of actual experience. The rich and varied experience of life that he had was enough to kindle into a blaze the marvellous gift of his imagination.

"Shakespeare as a man, though not immune from the weaknesses of his time and the infirmities of a full and sensuous nature, soon realised to use Shelley's words, that "Man who man would be must rule the empire of himself." Had he not fashioned his life so well, this record he has left behind would have been impossible. Moreover, his compelling greatness lies in that he sounded sorrow and despair yet preserved to the end a brave front, a courageous confidence."

A progress in Shakespeare's conception of life and personal mood is traceable through his plays. We can have an insight into the working of Shakespeare's own mind if we go to those plays or characters where he indulges in self-delineation or self-criticism. Take the early group of his plays *Romeo and Juliet*, *The Two Gentlemen of Verona* and *Love's Labour's Lost*. In *Biron* we see Shakespeare as a literary critic who ridicules the false tastes and affectations of his contemporaries. *Love's Labour's Last* is a play that reflects Shakespeare's dreamy ideality, his natural Spenserianism and his delight in sylvan phantasy and romance.

Then turning to the subjects chosen from English history we find that Shakespeare's delight in ideal landscapes, and dreamy realms of fairy is as yet undiminished.

It is in the next two plays *Hamlet* and *As You Like It* that Shakespeare's mood is marked. *Hamlet*, who is mainly absorb-

ed in his soliloquies, and is lost in wonder and speculative musing, and finds the world out of joint reflects Shakespeare's own mood. Shakespeare now views the world as a complex inexplicable wonder, full of problems for meditation, with more of sorrow dashed through it than it appeared to contain in his youth. Jacques (*in As You Like It*) too, with his incessant moralisings, his power of finding sadness in every thing, reflects Shakespeare whose faith has been upset. But when we enter upon *Othello*, *Macbeth*, *King Lear*, *Julius Cæsar*, *Antony and Cleopatra*, we notice a wonderful change. To him the world no longer appears to be full of speculative musing and wonder but full of tremendous moral realities. The meditateness and the intellectual scepticism of the *Hamlet* period are gone now: Shakespeare is brought face to face with a grim sense of reality, bitter strife, selfishness and jealousy, hatred, pain and anguish ravaging the human heart. In *Coriolanus* and *Timon of Athens* the mood deepens, we find nothing but sadness and gloom and bitterness and misanthropy. The cry of *Timon* is Shakespeare's own cry:

"I am sick of this false world, and will love naught."

But soon the clouds of darkness that had overwhelmed the mental horizon of Shakespeare disappear. The sun of his faith shines again. It is in this mood that we find Shakespeare in *Cymbeline*, *The Tempest* and *The Winter's Tale*, though something of the sternness does appear in the beginning, it gradually softens and disappears ere the end. But it is in *The Tempest*—Shakespeare's last play—that the mood of contemplative calmness and kindness born of his life-long experience shines forth. To me Prospero is no one but Shakespeare himself, who like Prospero had been practising magic all the while; and Prospero's farewell to the magic is Shakespeare's farewell to the stage and to the active world:

"But this rough magic

I here abjure; and when I have required,
Some heavenly music,—which even now I do,
To work mine end upon their senses, that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book."

XI

Changes in Shakespeare's Style.

As Shakespeare grew to be a master of his craft, he came to feel that rhyme rather interrupted than aided the expression of dramatic feeling. In the early plays he employed rhyme freely, and then with reserve, and finally he discarded it altogether. At the same time his blank verse underwent various changes which may all be summed up in the general statement that it became *less mechanical and more vital, less formally regular and more swift, subtle and complex,—complex not with the intricacy of mechanical arrangement but with the mystery of the movement of life.* The flow of the verse became freer; it paused less frequently at the close of the line; it ran into subtly modulated periods; it adapted itself to the expression of every mode of feeling; it over-leaped the allotted ten syllables, or gathered itself up into a narrower space as the movement of passion required; it had no longer the decorated raiment but rather the living body of idea.

It is worth noting how often in the first group of comedies the mirth is derived not from the deeper things of the spirit, but from odd surprises, mistakes of identity, disguises, bewilderments and confusion: in a word, from what is external and accidental rather than from what is intimately related with character. (The trials of the affections; triumphs of fortitude and patience; magnanimous self-possession under suffering; love purified by grief, and in the end supreme over all; wisdom of the intellect at one with moral wisdom; the radiant joy of young and pure hearts—these are the themes of Shakespeare's latest plays.)

XII

The Triumph of our Native Drama.

The rules of the classical drama which Shakespeare and his contemporaries found so embarrassing are embodied in what are called the Three Unities. These Unities imposed the following limitations upon the playwright:—

1. *First*, in order to achieve unity of tone, it was necessary to keep tragedy and comedy entirely separate. Also, all sub-plots or subsidiary episodes which might check the movement of the story were to be excluded.

2. *Secondly*, the action of the play should be of such a nature that the time it would occupy in actual life should correspond as nearly as possible with the time taken to represent it on the stage, *i. e.*, the action should not be broken by intervals of time.

3. *Thirdly*, all the action should be confined to one place.

Shakespeare violated the first rule of the classical drama by mixing the tragic with the comic in a play. He refused to separate them in the drama because in real life he found laughter and tears such close neighbours. 'Laughter and tears both make the music of life'. He disregarded, altogether in most of his plays, the classical laws of Time and Place. He represents within two or three hours events which extended over months. He transfers his characters from place to place sometimes shipping them overseas. He makes use of sub-plots which afford us a great delight—the lovely Lorenzo and Jessica scenes in *The Merchant of Venice*, the rollicking Illyrians in *Twelfth Night*, the Falstaffian humour in *Henry IV.*, and Touchstone's wooing of Audrey. The French blame Shakespeare that his plays have no structure at all because he breaks the rules that govern their own drama. Fling in their faces the skilful interweaving of plots in such plays as *Twelfth Night* and *King Lear* and the development of the action in *Julius Cæsar*, and they will at once realise Shakespeare's masterly skill in craftsmanship. Defects there are in his work—occasional flashes of bombastic diction and shallow philosophy. But what are these defects before the stupendous achievement of Shakespeare? For each ounce of dross there are pounds of the purest gold. He has tried to 'load every rift with gold.' It is over three hundred years since he died, and still year by year, he grows fresher and fresher in his glory, and his plays grow more and more charming. Something of the mystery belongs to him which Enobarbus noticed in Cleopatra's charm :

Age cannot wither her, nor custom stale
Her infinite variety : other women cloy

The appetities they feed : but she makes hungry
Where most she satisfies.

Shakespeare's drama is a great river of life and beauty. All who thirst for art or truth : the coarse or the tender, ecstasy or satire, light or shade, can stoop to drink from its water and at almost every instant of their changing moods find one drop to slake their thirst !

XIII

Evidence of the Chronology of Shakespeare's plays.

If we know nothing about the dates of Shakespeare's play we might well wonder how the same man could be the author of *Love's Labour's Lost* and *King Lear*. Viewed in the chronological order we perceive that the former is the work of Shakespeare's clever, prentice hand while the latter is the outcome of his manhood with its sorrow and experience.

The evidence which helps us to ascertain the chronology of Shakespeare's plays is of *three* kinds :—

- (a) Wholly external
- (b) Partly external and partly internal
- (c) Wholly internal.

Evidence wholly External. (1) The date of the publication of certain plays is provided by the entries in the registers of Stationers' Company.

(2) Also by the mention of Shakespeare's writings in contemporary books or documents of ascertained date, something of the play may be known.

(3) We sometimes also come to know something of the date of a certain play when we find a certain passage imitated by a contemporary poet in his work, the date of which is known. In Weever's *Mirror of Martyrs* (1601) occur the lines :—

"The many-headed multitude were drawn,
By Brutus' speech, that Cæsar was ambitious;
When eloquent Mark Antony had shown
His virtues, who but Brutus then was vicious ?"

These lines must have been suggested to Weever only by Shakespeare's *Julius Cæsar*, because no such scene exists in Plutarch.

(4) Some information with respect to dates be gleaned from the facts that certain companies represented a play, or that it was produced at a certain theatre.

Evidence partly External and partly Internal. If we find in a play of Shakespeare a quotation from, or allusion to, or matter derived from a book whose date is known, then we naturally infer that the date of Shakespeare's play was later than that of the book of which use was made by him. In *As You Like It* we have the couplet:—

‘Dead Shepherd ! Now I find thy saw of might—

“Who ever loved that lov’d not at first sight ?” .’

The second line is from Marlowe's *Hero and Leander*, published in 1598.

Evidence wholly Internal. (1) *Style and Diction.* In the earliest plays, Shakespeare cares more for the rich and elaborate expression than for thought. In the middle plays there seems a perfect balance and equality between the thought and its expression. *Julius Cæsar* serves as an example. In the latest plays thought predominates over the expression. Shakespeare's excessive use of conceits, puns, frequent classical allusions, occasional overwrought rhetoric, especially in the historical plays, gradually disappears and subsides.

(2) In some of the early plays, there is a tendency to *formal symmetry, an artificial setting of character against character, and group against group*, e.g., Proteus and Launce against Valentine and Speed; the King of Navarre and his three fellow students against the Princess of France and her three ladies. Afterwards he becomes the master of his craft.

(3) *Characterisation changes.* There is depth or subtlety in characterisation in the latest plays; characters are lightly sketched in the early plays. Instead of a Valentine or a Demetrius we have a Hamlet or an Othello; instead of a Rosalind with her bold repartee, we have an Imogen or a Desdemona.

(5) "Finally, in moral reach, in true justice, in charity, in self-control, in all that indicates fortitude of will the writings of the mature Shakespeare excel, in extraordinary degree, those of his younger self."

(1) **End-stopt and Run-on verse.** The use of end-stopt verse (*i. e.*, in which the sense of each line is complete in it, and the pause comes invariably at the end of each line) is a characteristic of the earlier plays. In the later plays the verse is "run on," *i. e.*, sense is carried from one line to another without a pause at the end of the line. The following is the observation.

(2) **Weak Endings.** There is a total absence of weak endings in Shakespeare's earlier plays.

(4) **Rhyme.** In his early plays Shakespeare uses the rhymed lines very largely while the number becomes successively smaller in his later plays; so that the proportion of

rhymed couplets in a piece is one of the surest indications of the period to which it belongs.

(a) *If there is much rhyme, the play is early.*

(b) *If there is little rhyme, the play is late.*

"In Shakespeare's early comedies there is a very large proportion of rhymed verse. Thus in *Love's Labour's Lost*, there are about two rhymed lines to every line of blank verse. In *The Comedy of Errors*, there are 380 rhymed lines to 1150 unrhymed. In Shakespeare's latest plays there is little or no rhyme. In *The Tempest* two rhymed lines occur; in *The Winter's Tale* not one."—Dowden.

PART II

CRITICISM OF THE PLAY.

XIV.

Dates of the Publication and Composition of 'Julius Caesar.'

The date of the composition of *Julius Caesar* is not known with absolute certainty, but we possess the following data which enable us to fix its date to a particular year.

External Evidence.

1. *Julius Caesar* was first published in the Folio of 1623. It was entered in the Stationers' Register, with fifteen other plays not previously printed, on the 8th November of the same year. There is no Quarto edition.

2. *Julius Caesar* is not included by Meres amongst the plays mentioned by him in his *Palladis Tamia*, 1598. It is quite clear that this play did not exist at the time Meres wrote his book, otherwise it is difficult to believe that he would have omitted from his list a play so popular as we know *Julius Caesar* to have been. So *Julius Caesar* could not possibly have been written before 1598.

3. In Drayton's *Barons' Wars*, published in 1603, there occurs a passage describing the character of Mortimer which bears a striking resemblance to Antony's description of Brutus. The *Barons' Wars* was first published under the title of *Mortimeriados*, in 1596, but the passage alluded to does not occur in the early edition. The lines seem to have been added after Drayton had seen *Julius Caesar*, which must therefore have been written between 1596 and 1603. The passage alluded to runs as follows :—

Such one he was, of him we boldly say,
In whose rich soul all sovereign powers did suit,

In whom in peace th(e) elements all lay
 So mix'd as none could sovereignty impute ;
 As all did govern, yet all did obey,
 His lively temper was so absolute,
 That 't seemed when heaven his model first began,
 In him it shewed perfection in a man.

Compare Antony's verdict on Brutus :—

His life was gentle, and the elements
 So mix'd in him, that Nature might stand up
 And say to all the world, " This was a man."

4. Halliwell has shown that Weever's *Mirror of Martyrs*, published in 1601, contains the following passage :—

The many-headed multitude were drawn
 By Brutus's speech that Cæsar was ambitious ;
 When eloquent Mark Antony had shown
 His virtues, who but Brutus then was vicious ?

These lines must have been taken from Shakespeare's play and not from Plutarch or any other historical record. Cæsar's ambition is the burden of Brutus' speech in Shakespeare ; the historical Brutus made no speech at all on the occasion. We do not get anywhere else but in Shakespeare such a swift revulsion in the feelings of the multitude at Antony's speech as described by Weever. Thus it seems fairly certain that a knowledge of Shakespeare's play is presupposed by the *Mirror of Martyrs*, which was printed in 1601.

5. One little detail has been used as an argument that the play was later than 1600. Cassius says :—

There was a Brutus once that would have brook'd
 The eternal devil to keep his state in Rome
 As easily as a king.

Here obviously the word we should have expected is *infernal* not *eternal*. It has been conjectured that the milder expression was substituted by Shakespeare, since at that time there was a growing tendency to check the profane language used by playwrights. Three plays published in 1600 use *infernal*. The inference is that *Julius Cæsar* is subsequent to them. All these evidences lead us to conclude that Shakespeare's

Julius Cæsar was produced after Mere's *Palladis Tamia* in 1598 and before Weever's *Mirror of Martyrs* in 1601.

6. Some suppose that Brutus' remarks on conspiracy contain an allusion to the rebellion of Essex, in 1601. It has been surmised that Shakespeare wanted the conduct of Brutus towards his friend Cæsar to be an exact reflection of the conduct of Sussex towards Elizabeth.

7. But "there are two chief references in *Hamlet* which merely abridge what is told more at large in the Play. Polonius says: "I did enact *Julius Cæsar*: I was killed in the Capitol. Brutus killed me," which is only a bold summary of the central situation. *Hamlet* says:—

In the most highly and palmy state of Rome,
A little ere the mightiest Cæsar fell,
The graves stood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets:
As stars with trains of fire and dews of blood,
Disasters in the sun; and the moist star
Upon whose influence Neptune's empire stands
Was sick almost to doomsday with eclipse.

This reads like condensed anthology from the descriptions of Casca, Cassius and Calpurnia, eked out with a few hints from another passage in Plutarch.

Even the quatrain:

Imperious Cæsar, dead and turn'd to clay,
Might stop a hole to keep the wind away:
O that earth which kept the world in awe,
Should patch a wall to expel the winter's flaw!

is in some sort the ironical development of Antony's thought:

O mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure?

But yesterday the word of Cæsar might
Have stood against the world: now lies he there,
And none so poor to do him reverence.

According to Weever's reference we cannot put *Julius Cæsar* after *Hamlet*. But these references lead us to the con-

clusion that the most probable date of its composition is either 1600 or 1601, for *Hamlet* was composed in 1601-2.

Internal Evidence—

1. **The style and diction** of any one of Shakespeare's plays seem to indicate the date of the composition of that play. Professor Dowden says, "In the earliest plays the language is sometimes, as it were, a dress put upon the thought, a dress ornamented with superfluous care: the idea is at times hardly sufficient to fill out the language in which it is put: in the middle plays there seems a perfect balance and equality between the thought and its expression. In the latest plays this balance is disturbed by the preponderance or excess of the ideas over the means of giving utterance." In *Julius Cæsar*, thought and expression are balanced with the most precision. It is free from the trifling conceits and obscure quibbles of the earlier plays, whilst, unlike the great dramas of the third and fourth periods, it presents few or none of those obscure and confused passages in which the language of the poet seems almost unequal to the straining pressure of thronging thought and overcharged imagination. Throughout *Julius Cæsar* expression keeps even pace with thought and passion. The reflection of Brutus, the passionate utterances of Antony or Cassius, are clothed alike in language comparatively simple and straightforward. In other words, *Julius Cæsar* is distinctly a play easy to understand; *Hamlet*, *Macbeth*, *Lear*, and *Coriolanus* are positively difficult plays.

2. **The versification** of a play throws light upon the chronology. There are well marked characteristics which justify the division of versification into three distinct periods, early, middle, and later.

(a) In his verse of early date, **end-stopt lines** are frequent, *i. e.*, the sense closes with the line more often than in his later verse.

(b) As his verse develops, the sense is more often carried beyond the line, and as this tendency in him grows, there also grows in him the inclination to use **weak** or monosyllabic endings.

(c) As the versification in its structure becomes more varied Shakespeare allowed the decasyllabic line to pass much more often into one of eleven syllables (**double ending**).

(d) **Rhyme** is frequent in earlier plays of Shakespeare, but later on he discards it altogether, and used it only for specific purposes.

It has been calculated by some critics that *Julius Caesar* contains 2440 lines out of which 2241 are blank verse, 369 double-endings, and 34 rhymed lines. We come to the conclusion that the versification is in a stage of development that characterises the middle period. 'It has neither the regular stereo-typed form of the early period nor the mature unconventional irregularities that mark the later plays.'

3. "In point of dramatic power the play occupies an intermediate place between the later histories *Henry IV*, and *Henry V*, and the great tragedies, *Hamlet*, *Lear*, *Othello*, and *Macbeth*. If it is less exuberant and boisterous than the former it exhibits greater depth of thought and passion; characteristics that were to be manifested in still greater perfection in the tragedies."

4. "Another feature which strikingly separates *Julius Caesar* from the plays of the third period is the total absence in the former of bitter and biting cynicism, of that harping upon the frailties and vices of human nature which most of all degrade men to the level and below the level of brutes—shameless lust and besital sensuality. This dark aspect of humanity began to force itself on Shakespeare's mind even before the second period was over. It first appears, perhaps, in *As You Like It*; it casts its shadow on *Much Ado About Nothing*; it is more conspicuously present in *All's Well that Ends Well*. But in *Julius Caesar* there is no trace of it. It is not that the subject of the play altogether precludes it; it is deliberately shut out. In Plutarch Antony is a gross sensualist. In *Julius Caesar* the worst that his enemies have to say of him is that he is 'gamesome,' that he is 'givent to wildness and much company,' that he is 'a masker and a reveller.'

And if there is a striking absence of cynical reflection in separate passages or characters, there is a similar freedom from bitterness in the tragedy as a whole. There is indeed

in *Julius Cæsar* the pathos of failure, but it is softened by the pathos of tenderness and affection, in Brutus for wife and servant, in Cassius for friend and brother, in Antony for lord and master. Nor is the tragedy of Cæsar, of Brutus or of Cassius 'all cheerless, dark and deadly,' as is the tragedy of Hamlet, of Macbeth, of Othello, and of Lear. In *Julius Cæsar* the cause of failure in each case more than half redeems the failure itself. Cæsar falls through a royal magnanimity and a generous overtrustfulness; Brutus through an erroneous but unswerving sense of duty; Cassius through a fiery though perverted patriotism. The nemesis in *Julius Cæsar* is not that which waits on weak perplexed vacillation as in *Hamlet*, or on craven self-seeking as in *Macbeth*, or on blind credulity rushing on its own ruin as in *Othello*, or on unrestrained wilfulness and mind-shattering infatuation as in *Lear*. There is pathos in *Julius Cæsar*; there is nothing pitiful. There is failure of purpose, of cause, of career, but not of will or character. *Julius Cæsar* is not compassed about with the dark cloud which settles on the whole third period; in it there is a moral grandeur and glory which relieves the gloom." So the tragedy in *Julius Cæsar* is different from the tragedy in the third period plays.

All these external and internal evidences lead us to the conclusion that *Julius Cæsar* must have been written in 1600.

XV

Main Source of the Plot of 'Julius Caesar.'

Shakespeare derived the materials for his three great Roman tragedies *Julius Cæsar*, *Antony and Cleopatra*, and *Coriolanus*, from Sir Thomas North's translation of Bishop Amyot's French version of *Plutarch's Lives*. This was published in 1579.

Shakespeare followed North's "Plutarch" very closely. Archbishop Trench says; "We have in Plutarch not the framework or skeleton only of the story, no, nor yet the ligaments and sinews, but very much also of the flesh and blood wherewith these are covered and clothed.....It is hardly an exaggeration to say that the whole play is to be found in Plutarch. Shakespeare indeed has thrown a rich mantle of poetry over all, which is often wholly his own but of the

incident there is almost nothing which he does not owe to Plutarch, even as continually he owes the very wording to Sir Thomas North."

It is supposed that certain ideas in the speeches of Brutus and Antony over Cæsar's body were borrowed from Appian's Civil Wars, translated into English in 1578, but Shakespeare's indebtedness to other authorities than Plutarch is very small indeed

In Plutarch, Shakespeare found practically all the stuff and substance for his play, except what was contributed by his own genius. All the persons except Lucius come from him, and Shakespeare owes to him a number of their characteristics down to the minutest traits. Cassius' leanness and Antony's sleekness, Brutus' fondness for his books and cultivation of an artificial style, Cæsar's liability to the falling sickness and vein of arrogance in his later years are all touches that are taken over from Plutarch. So too with the events and circumstances, and in the main, the sequence in which they are presented. Plutarch tells of the disapproval with which the triumph over Pompey's sons was regarded; of the prophecy of danger on the Ides of March; of the offer of the crown on the Lupercal; of the punishment of the Tribunes; of Cassius' conference with Brutus; of the anonymous solicitations that are sent to the latter; of the respect in which he was held; of his relations with his wife, and her demand to share his confidence; of the enthusiasm of the conspirators, their contempt for an oath, their rejection of Cicero as confederate, their exemption of Antony at Brutus' request; of Ligarius' disregard of his illness; of the prodigies and portents that preceded Cæsar's death; of Calpurnia's dream, her efforts to stay her husband at home and the counter-arguments of Decius Brutus; of Artemidorus' intervention, the second meeting with the sooth-sayer; of Portia's paroxysm of anxiety; of all the details of the assassination scene; of the speeches to the people by Brutus and Antony; of the effects of Cæsar's funeral; of the murder of the poet Cinna; of the proscription of the Triumvirate; of the disagreement of Brutus and Cassius on other matters and with reference to Pella, and the interruption of the intruder; of the apparition of the spirit, and the death of Portia; of Brutus' discussion with Cassius on suicide; of

his imprudence at Philippi ; of the double issue and repetition of the battle ; of the death of Cassius and Brutus on their own swords ; of the surrender of Licilius ; of Antony's eulogy of Brutus. There is thus hardly a link in the action that was not forged on Plutarch's anvil.

Shakespeare's transmutation of his material. So Shakespeare finds clay ready to his hand, and shapes it and breathes into it the breath of life to make it a living soul. He alters and adds quite as much as he gets. He reshapes his materials and thus he exhibits his veritable art of transmuting the baser metal into pure gold.

Plutarch's narrative is diffuse, slow-moving, lacking in continuity : the play has *a centre of interest*. Shakespeare, by carefully selecting the most significant details and pruning away whatever might not contribute to the total impression, keeps our minds in suspense from beginning to end.

Departures from Historical Fact.—Of these the more important are :—

1. Cæsar's triumph in the first scene is made to take place on the same day as the festival of the Lupercalia ; in Plutarch the triumph took place nearly six months earlier than the festival.

2. Shakespeare changes the scene of Cæsar's murder. Though Plutarch mentions exactly where it took place—*viz.*, in the *Curia Pompeiana*, near the *Porticus* of Pompey's theatre—Shakespeare deliberately transfers it to the Capitol ; and, in order to retain the dramatic effect of Cæsar's falling at the foot of Pompey's statue, removes that too from its real site in the *Curia*. He, probably, thought of the Capitol as the centre of Roman life where, for example, the Senate would always meet ; and this correct impression would make it the more appropriate scene for the murder.

3. In the play the assassination, the funeral speeches, and the arrival of Octavius in Rome all took place on the same day ; in Plutarch the speech of Brutus was made on the morning after the assassination, and that of Antony came two days later. Octavius was in the city of Apollonia (in Illyria) pursuing his studies when Julius Cæsar was slain. He did not land in Italy

until the following month. In the play, on the other hand, Antony has hardly made his speech and then read the will, when, as the citizens rush off in fury, he learns that Octavius has arrived.

4. In Shakespeare the meeting of the triumvirate takes place in Rome; according to Plutarch the triumvirs met "by the city of Bologna, where they continued three days together."

5. In Shakespeare we find the two battles of Philippi as having been fought on the same day; in Plutarch there is an interval of twenty days between them.

"It will thus be seen that though the action is spread over a period of three years, from the triumphal entry of Cæsar in October, 45 B. C., till the victory of his avengers in October, 42 B. C., Shakespeare concentrates it into the story of five eventful days, which do not correspond to the five separate acts, but by 'overlapping' and other contrivances produce the effect of close sequence, while in point of fact, historically, they are not consecutive at all.

In the first day there is the exposition, enforcing the predominance of Cæsar and the revulsion against it (Act I, scene *i* and *ii*); assigned to the 15th February, 44 B. C.

In the second day there is the assassination with its immediate preliminaries and sequels (Act I, scene *iii*, Act II., Act III) all compressed within the twenty-four hours allowed to a French tragedy, *viz.*, within the interval between the night before the Ides of March and the next afternoon or evening.

On the third day there is the account of the Proscription in November, 43 B. C. (Act IV. Scene *i*.)

In the fourth day the meeting of Brutus and Cassius, which took place early in 42 B. C., and the apparition of the boding spirit, are described (Act IV. Scenes *ii* and *iii*).

The fifth day is devoted to the final battle and its accessories, and must be placed in October, 42 B. C. (Act V).'
(*MacCallum*)

Character Digressions.—In the highest department of creative workmanship, that of characterisation, Shakespeare owes to Plutarch nothing more than the rude material. Plutarch's

character-sketches appear merely rough outlines when compared to Shakespeare's finished pictures. Shakespeare gives his own character-sketches, one may say.

1. Shakespeare ignores the early quarrel between Brutus and Cassius about the Prætorship, because he thinks that such a thing will not do credit to Brutus, and will be at once unworthy of and altogether inconsistent with that loyalty and devotion towards Brutus which in Shakespeare's play is so marked a feature in Cassius' character. Cassius does indeed complain of Brutus in the early part of the play, but the cause of complaint is not unsuccessful rivalry but the wounded affection of an over-sensitive nature. Similarly the later difference between the two friends which occurs in Shakespeare but is not to be found in Plutarch, is turned to noble account by Shakespeare by bringing it into close connection with the death of Portia—'that great personal sorrow which immediately excuses the harsh injustice of Brutus, and prompts the self-condemning generosity of Cassius' remorse.

2. Plutarch's Cæsar is a far more commanding figure than Shakespeare's. "Nowhere does one get so complete a sense of the greatness of Cæsar as in Plutarch.....Plutarch sets Cæsar forth as above everything else, astute; as a man marked to rule thrusting his way with unerring political sagacity into popular favour cultivated, brave, of inhuman energy, and renowned for a clemency designed to be something more than its own reward [*i. e.*, dictated by policy]; a man of humour and pithy utterance; towards the close of his life somewhat under the domination of his adherents and restless in the desire for further achievementsPlutarch's Cæsar is not always the master of events, but provided always with resources to meet them, versatile, witty, competent, expeditious, sagacious, clement. Plutarch framed an enduring literary portrait of the man." (Ayres). But it is quite a different picture of Cæsar that we find in Shakespeare. Shakespeare has painted Cæsar 'as a man consumed with self-confidence, pompous and boastful, superstitious and physically infirm, lending a willing ear to flattery.'

Why has Shakespeare done so? If Shakespeare had represented Julius Cæsar as 'the noblest man, that ever lived in the tide of times', our sympathy would have been altogether alienat-

ed from the republican leaders. Wood says, "By ennobling the characters of the principal conspirators and bringing Cæsar's defects into prominence, Shakespeare has added to the interest of the play as a play of character. We experience alternations of interest, our feelings being balanced between admiration for the character of Brutus and pity for the injury done to the spirit of Cæsar."

3. Shakespeare has represented Brutus as a closer friend to Cæsar than he really was. By doing so Shakespeare has tried to emphasise the idealistic side of Brutus' character. "We are made to feel that his internal struggle must have been very great, and the triumph of idealism and abstract right over the ordinary feelings that sway the human breast is rendered more impressive."

4. Shakespeare ennobs the character of Cassius because a man whom Plutarch stigmatises as "marvellous cholerick and cruel.....that would often-times be carried away from justice for gain" cannot with propriety have been represented as an intimate friend of Brutus 'the noblest Roman of them all.'

5. Again, the grossness of Antony's nature as it appears in Plutarch, is in the play toned down. "It was not fitting that the champion of a Cæsar should be ignoble or that the work of avenging his death should be performed by any mean instrument."

Gervinus speaks as follows concerning the indebtedness of Shakespeare to his source in the composition of this play :

"The component parts of our drama are borrowed from the biographies of Brutus and Cæsar in such a manner that not only the historical action in its ordinary course, but also the single characteristic traits in incidents and speeches, nay even single expressions and words, are taken from Plutarch; even those which any one unacquainted with Plutarch would consider in form and manner to be quite Shakespearean, being not unfrequently quoted as his peculiar property, and as evidencing the poet's deep knowledge of human nature. From the triumph over Pompey (or rather over his sons), the silencing of the two tribunes and the crown offered at the Lupercalian fast, until

Cæsar's murder, and from thence to the battle of Philippi and the closing words of Antony which are in part exactly as they were delivered, all in this play is essentially Plutarch. The omens of Cæsar's death, the warnings of the augur and of Artemidorus, the absence of the heart in the animal sacrificed, Calpurnia's dream; the peculiar traits of Cæsar's character, his superstition regarding the touch of barren women in the course, and his remarks about thin people like Cassius; all the circumstances about the conspiracy where no oath was taken, the character of Ligarius, the leaving out of Cicero; the whole relation of Portia to Brutus, her self-inflicted wound, her words, his reply, her subsequent anxiety and death; the circumstances of Cæsar's death, the very arts and means of Decius Brutus to induce him to leave home, all the minutest particulars of his murder, the behaviour of Antony and its result, the murder of the poet Cinna; further on, the contention between the republican friends respecting Lucius Pella and the refusal of the money, their difference of opinion concerning the decisive battle, their conversation about suicide, the appearance of Brutus, evil genius, the mistakes in the battle, its double issue, its repetition, the suicide of both friends, and Cassius's death by the same sword with which he killed Cæsar—all is taken from Plutarch's narrative, from which the poet had only to omit whatever destroyed the unity of the action.....The fidelity of Shakespeare to his source justifies us in saying that he has but copied the historical text. It is at the same time wonderful with what hidden and almost undiscernible power he has converted the text into a drama, and made one of the most effective plays possible. Nowhere else has Shakespeare executed his task with such skill combining his dependence on history with the greatest freedom of a poetic plan, and making the truest history at once the freest drama. The parts seem to be only put together with the utmost ease, a few links taken out of the great chain of historical events, and the remainder united into a closer and more compact unity; but let any one, following this model work, attempt to take any other subject out of Plutarch, and to arrange even a dramatic sketch from it, and he will become fully aware of the difficulty of this apparently most easy task." (Bunnett's Translation of Gervinus's *Shakespeare Commentaries*, pp. 699-701, fifth edition, London, 1892).

XVI

Julius Caesar ' compared with ' Hamlet'.

1. Attention has already been drawn to the references in *Hamlet* to *Julius Cæsar*, indicating that Shakespeare was thinking much of the Dictator's career when he wrote *Hamlet*. As instances of this we have in the opening scene a passage closely resembling *Julius Cæsar*, Act II Scene II :—

In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless and the sheeted dead
Did squeak and gibber in the Roman streets.

In Polonius's speech we have the following : " I did enact Julius Cæsar : I was killed in the Capitol : Brutus kill'd me."

2. The supernatural is introduced in both plays. *Hamlet* sees his father's ghost as Brutus sees that of Cæsar.

3. Besides these, there is a marked similarity between the heroes—*Hamlet* and Brutus. Both of them are unpractical, philosophic men compelled by circumstances to take an active part in critical affairs, and both fail—Brutus because he acts ill-advisedly, *Hamlet* because his resolution is 'sicklied o' ver with the pale cast of thought'. Portia 'falls distract' and dies through her relation to Brutus as the noble Ophelia suffers through her connection with *Hamlet*. Antony proves to be a very loyal friend to Julius Cæsar just as Horatio 'forms like a solid land to *Hamlet* amidst the tossings and tumults of his own soul.' Professor Dowden says : 'In *Julius Cæsar* and *Hamlet*, the poet represents two men who were forced to act—to act in public affairs, and affairs of life and death—yet who were singularly disqualified for playing the part of men of action. *Hamlet* cannot act because his moral energy is sapped by a kind of scepticism and sterile despair about life; because his own ideas are more to him than deeds, because his will is diseased. Brutus does act, but he acts as an idealist and theoriser might, with no eye for the actual bearing of acts, and no sense of the true importance of persons.'

4. Wood says : ' Much of the action and development of character in each play turns upon a murder—the murder of Hamlet's father and the assassination of Cæsar—and in both plays the spirit of the murdered man plays an important part in the unfolding of the plot.'

5. Revenge and Destiny, the mystery of life and death, superstitions and religions, are treated in both plays.

XVII

' Julius Caesar ' compared with ' Antony and Cleopatra '.

There are necessarily points of resemblance between the three Roman tragedies, *Julius Cæsar*, *Antony and Cleopatra*, and *Coriolanus*, so far as interest is concerned. Historically *Antony and Cleopatra* forms a sequel to *Julius Cæsar*. Here the Triumvirs, Antony, Octavius and Lepidus, all reappear and the development of their characters which is foreshadowed in *Julius Cæsar* is fulfilled. Just as Antony's rise is traced in *Julius Cæsar*, so is his fall in *Antony and Cleopatra*. Mr. Verity says : " Antony, the ' makter and reveller ', has degenerated into a voluptuary, while his youthful colleague who assumes so calmly his position, with all its dangers, as Cæsar's heir, has grown into an iron-willed ruler. The note of antagonism between them on the plains of Philippi deepens into deadly hostility. Lepidus who has proved the ' slight unmeritable man ' of Antony's contemptuous estimate, is ' made use of ' by Octavius, and eventually deposed from the Triumvirate by him, as Antony proposed." The two plays, therefore, have several points of association ; but in all the qualities of workmanship and metre *Antony and Cleopatra* shows the maturer hand of Shakespeare.

" Inferior in interest to *Coriolanus*, and both in interest and power to *Antony and Cleopatra*, *Julius Cæsar* abounds in admirable and affecting passages, and is remarkable for the profound knowledge of character in which Shakespeare could scarcely fail."

XVIII

Time of the Play.

This is summed up by Mr. P. A. Daniel thus:—

"Time of the Play, 6 days represented on the stage; with intervals.

Day 1 Act I. Scenes *i* and *ii*.

Interval—one month.

[An interval is required historically but Dr. Furnivall says : "Note how the evening of March 14 is seemingly made one with that of February 15 by Cicero's 'Casca, brought you Cæsar home?' as if from the Lupercalia of February 15, B. C. 44. But as on the latter day Shakespeare has put the triumph of Cæsar which took place early in the October before (B. C. 45), he may have meant to annihilate the one month, Feb.—March, 44 (not directly mentioned in Plutarch's Lives) as he did the four months, October 45—February 44."]

Day 2. Act I Scene *iii*.

Day 3. Acts II and III.

Interval.

Day 4. Act IV Scene *i*.

Interval

Day 5. Act IV Scenes *ii* and *iii*.

Interval—one day at least.

Day 6. Act V.

Historic Period.—The time covered by the action extends over more than two years and a half, from the festival of Lupercalia, on February 15, 44 B. C., to the battle of Philippi, in October, 42 B. C.

Acts I, II, III.	{ The Lupercalia	... Feb. 15, 44 B.C.
	{ Cæsar's Murder	... March 15, 44 B.C.
	{ Arrival of Octavius in Rome...	May, 44 B.C.
Acts IV and V.	{ Second Trimvirate	... Nov. 43 B.C.
	{ Battle of Philippi	... October, 42 B.C.

XIX

The Unities.

The chief 'characteristic of the classical drama'—which dates from the beginning of the sixteenth century—was the observance of the so-called the *three unities* laid down by Aristotle: the **Unity of Time**, the **Unity of Place**, and the **Unity of Action**.

The **Unity of Time** requires that the whole of the action of the play should take place in not more than twenty-four hours.

The **Unity of Place** demands that no scene of action should be so situated as the characters may not be able to visit within twenty-four hours.

The **Unity of Action** demands that no action should be introduced which has no proper bearing upon the plot, its progress and its *denouement*.

The genius of Shakespeare rebelled against servitude to models which were not suitable for the age in which he lived. In *Julius Cæsar* Shakespeare troubles only to observe the *unity of action*, and cares little about the unities of time and place. Roberts says: "The unity of action which a drama should possess means that everything in it should form a link in a single chain of cause and effect. This *Julius Cæsar* fulfils. There is one and the same thought reflected throughout, namely, the dramatic representation of the transition of the Roman Government from a Republic to Monarchy. The unity of interest is not a purely personal one, nor does it require to be. The interest is first of all connected with the action, springs out of it, and rises and falls with it."

XX

Moral of the Play.

Shakespeare, of course, did not write any of his plays to preach a moral. His first desire was to tell an interesting story, and minor points were designed for stage effect. But *Julius Cæsar*, like any vivid picture of human life and thought, plainly illustrates a few moral ideas.

1. *The conflicting motives which govern public action ; personal ambition, envy, and patriotism* Cæsar's power and influence threatened the Roman ideal of equal citizenship and endangered the popularity which he had gained by his conquests for Rome. This sentiment of Patriotism working in most men's minds was used by Cassius and the other conspirators, who thought themselves as good as Cæsar and were merely envious of him. They were actuated more by a spirit of revenge and personal ambition than by a feeling of patriotism. They had some genuine love of country, but in noble Brutus alone was that motive sufficient and supreme.

2. *The unfitness of Brutus, the philosopher; for political leadership*—Shakespeare has drawn in Brutus the picture of an ideal Roman citizen. Brutus is intensely devoted to his country, yet by his own choice leads a private life. He is somewhat of a philosopher and student, but is ever ready to act at the call of duty. His is a lofty soul ; he is a noble friend ; but he is not a man of affairs. Such a man is not fit for the affairs of life and death. He cannot prove a shrewd political leader. Brutus misjudges at every point ; he does not understand either Antony or the crowd ; he conducts war without discretion ; he lacks miserably the political foresight. But no one can deny that he lives and dies "a Roman."

His nobility and consequent incapacity make the play a Tragedy.

3. *The force of one great man in the State:—The Spirit of Cæsar.*"

"We all stand up against the spirit of Cæsar," said Brutus of the conspirators. They, as Roman citizens, distrusted the influence of one great man in the Republic. "But the strength of Character and the Policy which he represented were invincible. They dominate every scene of the play : in omens, visions, and portents, in his bleeding body and grim ghost; and finally in the imperious young Octavius, to whom, as the last speech in the play discloses, belongs the Future."

4. "Assassination is no legitimate means of political reform—least of all when the evils it would cure are only those

that *may* come, not such as are known to exist—the serpent's egg that may not prove to be a serpent's, or, if it is, may never be hatched."

XXI

Central Idea of the Play.

The play must be regarded from two points of view :—

1. As a political play.
2. As a tragedy of character.

As a Political Play. The central idea that runs throughout the play is *the decay of republicanism and the rise of Cæsarism*. In the First scene of the play, we get very clear indications that there is a monarchical spirit abroad of which the populace give unconscious evidence. This becomes all the more clear when the citizens cry out in the Third Act:—

Let him be Cæsar.
Cæsar's better parts
Shall be crown'd in Brutus.

These lines clearly show that the whole nation is calling for a representative in which it may put supreme and unlimited confidence. Hudson says; "Nothing did so much to set the people in love with royalty, both name and thing, as the reflection that their beloved Cæsar, the greatest of their national heroes, the crown and consummation of Roman genius and character, had been murdered for aspiring to it.....We can all now see, what he alone saw then, that the great social and political forces of the Roman world had long been moving and converging irresistibly to that end.....The great danger of the time lay in struggling to keep up a republic in show, when they already had an empire in fact."

As a Tragedy of Character—The central idea of the play is that *good cannot come out of evil*. Brutus, 'is the noblest of all the Romans; he is wise, patriotic, honest, and valiant' but he made a shipwreck of his life by committing one great blunder.' It lay in his thinking that to prevent a crime a greater crime was necessary. He attempted to destroy the

spirit of Cæsar by assassinating him. By so doing he brought upon himself and his country greater evils than 'the spirit of Cæsar' brought with it. Gervinus says: "The stain of assassination adheres to Brutus, a crime which no political duty, whatever, can outweigh. This stain cleaves closer to the 'lover' of Cæsar than to Cæsar's personal enemy, Cassius, and to him, therefore, to Cæsar's good angel, the spirit of the murdered man subsequently appears, as *his* evil and revenge-announcing genius."

XXII

The Substance of a Shakespearean Tragedy with special reference to 'Julius Cæsar'.

"A total reverse of fortune, coming unawares upon a man who 'stood in high degree' happy and apparently secure—such was the tragic fact to the mediæval mind." With Shakespeare, a tragedy is generally concerned with persons of 'high degree'; often with kings and princes and sometimes with the leaders of men such as Coriolanus and Othello. Though it brings before us a considerable number of persons, it is pre-eminently the story of one person, the 'hero,' or at most of two, the 'hero' and 'heroine'. The story, next leads up to, and includes, the *death* of the hero. No play at the end of which the hero remains alive is, in the full Shakespearean sense, a tragedy. It is, in fact, a tale of suffering and calamity conducting to death.

Now the suffering and calamity must be of an exceptional character and must befall a conspicuous person strikingly and unexpectedly and in marked contrast with previous happiness or glory. A tale of "some natural sorrow, loss or pain"—disease, poverty, little cares, sordid vices, petty persecutions—would not be tragic in the Shakespearean sense. It should make the whole scene a scene of woe, and should excite the tragic emotions, especially pity. Such feelings are aroused in the highest degree in Richard's famous speech about the antic Death, who sits in the hollow crown

That rounds the mortal temples of a king,
grinning at his pomp till his vanity and fancied security have
wholly encased him round, and then coming and boring with a

little pin. Lear turned out into the cold, black night, and confronted with the fury of the elements and wailing in unison with the tempest is a tragic figure. Hamlet in the dilemma of doubt and suspension and haunted by the memory of evils unredressed and crying—

The time is out of joint ! O cursed spite
That ever I was born to set it right,

is indeed a tragic figure.

Secondly, the calamities of tragedy do not simply happen nor are they sent by a supernatural power; they proceed mainly from the actions of men. A number of human beings are placed at discord with circumstances. It leads to actions and these actions beget other actions, until this series of interconnected deeds leads by an apparently inevitable sequence to a catastrophe. Thus the men bring the sufferings upon themselves by their own actions; the hero always contributes in some measure to the disaster in which he perishes. Men, from this point of view, appear to us primarily as agents, 'themselves the authors of their proper woe.'

Thirdly, conscious, voluntary actions—actions expressive of character are the very essence of a tragedy. But Shakespeare also introduces sometimes non-voluntary actions in his tragedy.

- (i) **Abnormal conditions of mind** such as *insanity* (Lear), *hallucination* (whom Macbeth sees a dagger in the air), and *somnambulism* (as Lady Macbeth walking in her sleep.)
- (ii) **The supernatural element**: Shakespeare introduces ghosts and witches who have supernatural knowledge. And the supernatural is always placed in the closest relation with character.
- (iii) **Chance or accident**. Shakespeare recognises chance to be an important factor in human life. Therefore, he allows due space to chance or accident in his tragedy. To exclude it wholly from tragedy would be to fail in truth. "It may be called an accident, in this sense, that Romeo never got the Friar's message about the potion, and that Juliet did not awake from her long sleep a minute sooner; an accident that

Edgar arrived at the prison just too late to save Cordelia's life ; an accident that Desdemona dropped her handkerchief at the most fatal of moments; an accident that the pirate ship attacked Hamlet's ship, so that he was able to return forthwith to Denmark". But if chance be introduced in a large degree, it might destroy the sense of the causal connection of character, deed, and catastrophe. So Shakespeare uses it very sparingly.

Fourthly, the action of a tragedy may be described as a conflict. There are two kinds of conflict:—

- (i) It may be an *outward conflict* which lies either between two persons of whom the hero is one or between two parties or groups in one of which the hero is the leading figure. Or we may say that sometimes two passions or ideas which animate two persons or groups are the combatants as in *Julius Cæsar*, where the cause of Brutus and Cassius struggles with that of Julius, Octavius and Antony. The conflict generally ends with the defeat of the hero.
- (ii) It may be a conflict within the heart of the hero—a conflict of opposing impulses and desires. It is this inward struggle going on in hero's soul which is the primary concern of a tragedy. We find an inner conflict in the mind of Hamlet. His soliloquies reveal the varying states of mind of a noble nature facing a task for which his very excellences and abilities render him unfit. The character of Hamlet thus becomes typical of human nature in its most tragic ordeals, and finds response from everyone who has ever stood helpless before evil, suffering, or ruin.

Fifthly, we come to the **hero**. The hero with Shakespeare is an exceptional being—a person of high degree or of public importance. The hero has often one predominant passion or feeling, or as Bradley puts it, "a marked one-sidedness, a fatal tendency to identify his whole being with one interest, object, passion or habit of the mind." This is for Shakespeare the fundamental tragic trait. It contains the seed of the hero's ruin, though it carries with it a touch of greatness.

The hero errs, by action or omission; and his error, joining with other causes, brings on him ruin. This is always so with Shakespeare. Shakespeare never represents a hero as a being destroyed simply and solely by external forces or as a person who contributes to his destruction only by acts in which we see no flaw. In Hamlet there is a painful consciousness that duty is being neglected; in Antony a clear knowledge that the worse of two courses is being pursued.

Though the tragic hero, as in the case of Macbeth, need not be good, it is necessary that he should have so much of greatness that in his error and fall we may be vividly conscious of the possibilities of human nature. Hence it is that a Shakespearean tragedy is never depressing. The greatness of the tragic hero, as Bradley says, produces in us an impression of waste—a profound sense of sadness and mystery combined with pity and fear. 'What a piece of work is man' we cry.

Lastly, the question confronts us: *What is the ultimate power in the tragic world of Shakespeare?*

In Hamlet Shakespeare himself says, 'Our thoughts are ours, their ends none of our own.' This theory is a pessimistic one. Man, according to this theory, is at the mercy of a blind chance or an evil power. He has no control over the results of his actions. He acts freely, and yet his action binds him hand and foot. No one could mean better than Brutus but he contrives misery for his country and death for himself. No one could mean worse than Iago, and he too is caught in the web he spins for others. Hamlet recoiling from his rough duty of revenge is pushed into blood-guiltiness he never dreamed of, and, forced at last on the revenge he could not will. All this makes us feel the blindness and helplessness of man.

But this is not all that we get by reading Shakespeare. There is a more hopeful view suggested in his plays:

There's a divinity that shapes our ends,
Rough-hew them how we will.

Here is a recognition of a moral order in the universe. This moral order shows itself akin to good and alien from evil. This moral order may be described as a balance or harmony. This harmony or balance is disturbed by the temporary success

of evil. It is sure to right itself by eliminating the evil. *It has a passion for perfection*: everything that is not perfect will perish. The hero perishes because he has some marked imperfection or defect—such as irresolution, ambition, pride, vanity, precipitancy, credulousness, excessive simplicity, excessive susceptibility to sexual emotions. Thus the irresolution of Hamlet brings ruin on him. Julius Cæsar's ambition leads him to death. Man is therefore the victim of his own passions and desires. The tragedy lies not in the expulsion of evil: the tragedy is that it involves the waste of good. In its effort to overcome and expel evil, the whole (moral order) is agonised with pain and thus loses not only evil but priceless good. That this idea is no solution of the riddle of life is obvious. Shakespeare was writing tragedy, and tragedy would not be tragedy if it were not a painful mystery.

"We remain confronted with the inexplicable fact, or the no less inexplicable experience, of a world travailling for perfection, but bringing to birth, together with glorious good, an evil which it is able to overcome only by self-torture and self-waste. And this fact or appearance is tragedy."

XXIII

The Structure of a Shakespearean Play.

Shakespeare shows great skill in beginning his plays. Quickly, easily, and interestingly the first persons who come upon the stage tell us all that we need to know about the situation in which the principal characters find themselves at the opening of the drama. While giving us this information, the persons before us are apparently talking only to one another and their conversation seems, it may be, entirely natural and appropriate. We may call this opening portion of the play the introduction; the struggle which constitutes the play proper has not yet begun.

After the opening situation has been put before us as fully as necessary, a strong desire or purpose springs up in the mind of the hero. This desire is the natural result of the peculiar character of the hero and the special circumstances in which

he is placed. He makes a strenuous effort to accomplish this purpose; and this struggle, with its outcome, makes up the play itself. Even in a play that is light and sportive some measure of conflict will be found; a serious drama is an intense struggle between powerful opponents. The incident which marks the beginning of the play proper may be called "the initial incident," or, more simply, "the initial step." By this phrase is meant the particular occurrence with which the movement of the drama actually begins. This incident first shows us the nature of the conflict that is to engage our attention.

It is the rule in Shakespeare that this initial step, the first important turning point in the play, is presented with great distinctness. This enables the audience to perceive the exact starting-point of the action, and prepares them to understand the coming conflict. Here we see the practical wisdom and skill of the actor-dramatist. But in *Julius Cæsar*, for necessary reasons, the initial step does not stand out with the usual clearness. Shakespeare manages, however, by means of a special incident, which immediately follows, to call our attention to the meaning of what has just happened, and to make us realise that the play has indeed begun. After the student has made up his mind what the incident is with which the action of the drama properly begins, he will note the skill with which Shakespeare immediately afterwards points his finger, so to speak, at this initial step, and thus compels us to recognise its significance.

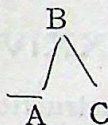
In a play the central struggle is between two parties—the hero and those associated with him on the one side, and his opponents on the other. The various steps by which the hero and his party advance toward the accomplishment of his great purpose, up to the point where the action begins to set clearly toward a definite outcome, may together be called the complication.

These general statements will sometimes need modification in order to fit the case of a particular play. Some things that have been said, for example, do not apply very well to *Othello*, since in this play the complication is brought about by the plot of Iago, who is the enemy of Othello, and the hero is passive during the first half of the drama. After a time there

comes a decisive turn in the course of events ; and henceforward the action progresses steadily toward its outcome, toward the happy close of a comedy or the fatal close of a tragedy. The progress of the action from its climax to its conclusion is called the resolution. Since this stage of the action is the counterpart of the complication, it might with some fitness be termed the simplification. At the end of a tragedy death settles all strife ; the close of a comedy is marked by explanations, forgiveness, and general happiness ; and usually we are left listening for the chime of marriage bells.

The incident which marks the beginning of the resolution of the action may be termed " the resolving incident ;" in the case of a tragedy it may be called more specifically " the tragic incident." All that is really necessary, however, is that the course of the action shall swing around from increasing complication towards increasing simplification, toward a definite outcome ; it is not necessary that this " turn " of the action shall be made manifest in one specific occurrence. In *Julius Cæsar* the student will find an unmistakable tragic incident. With this the fall, or resolution, of the action decisively begins.

The following figure will represent in a general way the threefold division of the action of a drama into introduction, complication, and resolution, which has been discussed. The point A marks the location of the initial incident ; B denotes the turn of the action—the resolving incident, if any single occurrence seems to deserve that title.



We commonly speak of the closing part of the resolution of a tragedy as the catastrophe ; in the case of a comedy we call the last portion simply the close, or the conclusion. In a similar way the part of the complication, just preceding the turn or resolving incident, is sometimes called the climax of the play. This term is not a fortunate one, since the word "climax" is often understood to mean simply the occurrence which begins the resolution—the resolving incident.

The word "climax" is often employed in dramatic criticism in still a third meaning. The point of greatest emotional inten-

sity in a play, the point where the feelings of the spectator are most powerfully excited, is sometimes called the climax. But this point may not fall at or near the turn of the action. In *Othello*, for example, our interest constantly increases up to the tremendous catastrophe. In this third meaning of the word, therefore, the climax of *Othello* comes at the close of the play.

Shakespeare frequently has several more or less fully developed actions, or stories, in the same play, especially in his comedies. Sometimes in a minor story the initial step and the resolving incident of that separate action are distinctly marked. In such a play it is only the main action of which I am speaking.

The reader must not suppose for a moment that these divisions of the action are as distinct as they have seemed in this discussion. Shakespeare skilfully prepares his readers for every important development that is to come. Though we may be somewhat surprised now and then at the exact turn which the action takes, yet in the case of an attentive spectator the great dramatist appeals much more to expectation than to surprise. We are led to anticipate each succeeding stage of action before it begins, perhaps even to see that it is a necessary consequence of what has preceded. It is especially true of the tragedies that the characters and circumstances are so put before us early in the play as to indicate in a general way what the outcome is to be; and then the mighty masterpiece moves steadily on to its inevitable end. (*Adapted from Tolman*).

XXIV

Dramatic Construction of the Play.

Julius Cæsar is a tragedy of a normal Shakespearean type, which represents a conflict between an individual or a group of individuals on the one hand, and certain forces which 'environ, antagonize, and overwhelm' on the other. The unity of action and of interest is the personality of Julius Cæsar. In dramatic technique the play follows a well-defined development consisting of (1) the exposition, or introduction, (2) the complication, or rising action, (3) the climax, or turning point, (4) the resolution, or falling action, and (5) the catastrophe, or con-

clusion. The opening scene of a Shakespearean play strikes the keynote of the action. In *Julius Cæsar* the opening scene introduces in a remarkable manner a group of excited citizens friendly to Julius Cæsar on the one side, and two tribunes, Flavius and Marullus, hostile to him on the other. It foreshadows the character-contrasts in the play and the conflict between the state and the individual. The exposition is continued through the second scene, in which are introduced all the leading characters that are to play such an important part in the tragedy. At the close of this scene we find Cassius unfolding his plans to win Brutus over to the conspiracy. From now begins the complication, or rising action of the drama. The growth of this complication is continued through the last scene of the first act and the first four scenes of the second act, till the climax is reached in the assassination of Cæsar in the first scene of the third act. With the entry of Antony's servant begins the resolution or falling action, and from now through intervals of long suspense and many vicissitudes the fortunes of the chief conspirators fall inevitably to the catastrophe.

I. The Exposition or Introduction (Tying of the Knot).

Act I, Scene i. This scene serves as a prologue, and reveals to us the popularity of Cæsar with the Roman mob and the jealousy of the official classes—the two motive forces of the play. The fickleness of the mob is shown in the expression of their cheerfulness at Cæsar's triumph over Pompey's sons. But only a few months ago they had climbed the walls and house-tops and shouted themselves hoarse for Pompey. The antagonism of Marullus and Flavius strikes the key-note of the tragedy.

II. The Complication, Rising Action, or Growth (Tying of the Knot).

Act I, Scene ii, lines 305—319. When Brutus and Cassius are left behind after the crowd has passed, Cassius at once attempts to excite his "noble brother" against Cæsar by declaring that, while the populace worship him almost as a god, he is, in fact, both a coward and a weakling, no greater than themselves. The name of Brutus "doth become the mouth as well." They then depart, arranging to meet again shortly and talk

over the future. When Cassius is left alone, he congratulates himself upon the progress he has made and unfolds his scheme for entangling Brutus in the conspiracy. He does not scruple even to forge letters, urging Brutus to free Rome. These papers he throws into Brutus's house. From now the dramatic complication begins.

Act I, Scene iii. On a night made terrible by thunder and lightning, Casca meets Cicero in the street, and relates the strange sight he has seen. As Cicero hastens away to seek shelter, Cassius appears, works upon the already agitated mind of the superstitious Casca, and easily induces him to join "an enterprise of honourable-dangerous consequence" (lines 123—124). Cinna then joins Cassius and Casca, and the three conspirators take measures to win over Brutus to their party. They agree to secretly distribute papers, where Brutus is likely to find them, inciting him to action.

Act II, Scene i. The scene is now shifted to the orchard of Brutus. The storm is still rumbling in the distance, and though it is past midnight, Brutus can get no rest. He meditates and meditates and at last decides that Cæsar's death alone can get rid of Rome of his tyranny. While he is thus meditating on the probability of Cæsar's abuse of power, Cassius and the other conspirators, Casca, Cinna, Metellus Cimber, and Trebonius, visit him. Brutus shows complete confidence in the "virtue of their enterprise," and is prevailed upon by Cassius to be one of their party. In lines 162—183 he pleads that the life of Antony be spared, and thus unconsciously prepares for his own ruin.

Act II, Scene ii. Cæsar is uneasy at the omens and portents, and gives heed to Calpurnia's entreaties to remain at home. But the wily Decius Brutus enters and puts an auspicious construction upon the omens and plays upon Cæsar's vanity and ambition. Cæsar yields to the importunity of Decius and starts for the Capitol, thus advancing the plans of the conspirators.

Act II, Scene iii. The dramatic interest is intensified by warning of Artemidorus and the suggestion of a way of escape for the protagonist.

Act II, Scene iv. The interest is further intensified by the way in which readers and spectators are made to share the anxiety of Portia. Portia, to whom Brutus has imparted his secret, finds the burden of anxiety and suspense so difficult to bear that she almost faints in her effort to suppress her natural feelings.

III. The Climax, Crisis, or Turning Point (The Knot Tied).

Act III, Scene i, lines 1—122. "The dramatic movement is now rapid, and the tension, indicated by the short whispered sentences of all the speakers except Cæsar, is only increased by his imperial utterances, which show utter consciousness of the impending doom. In the assassination all the complicating forces—the self-confidence of Cæsar, the unworldly patriotism of Brutus, the political chicanery of Cassius, the unscrupulousness of Casca, and the fickleness of the mob—bring about an event which changes the lives of all the characters concerned and threatens the stability of the Roman nation. The death of Cæsar is the climax of the physical action of the play; it is at the same time the emotional crisis from which Brutus comes with altered destiny."—*Hudson*.

IV. The Resolution, Falling Action, or Consequence (The Untying of the Knot).

Act III, Scene i, lines 123-298. With Brutus's "Soft! who comes here! A friend of Antony's" begins the resolution, or falling action, of the play. "The fortunes of the conspirators, hitherto in the ascendant, now declines, while 'Cæsar's spirit' surely and steadily prevails against them"—*Verity*. In spite of warnings from Cassius, Brutus gives permission to Antony to deliver a public funeral oration. Antony in a soliloquy shows his determination to avenge Cæsar, and the first scene of the falling action closes with the announcement that Octavius is within seven leagues of Rome.

Act III, Scene ii—Scene iii. The orations of Antony, in vivid contrast to the unimpassioned and well-reasoned speeches of Brutus trying to make citizens believe in the justness of his cause, fire the people against the conspirators. The mob rush off, determined to slaughter the conspirators. Brutus and Cassius

have to fly the city, riding "like madmen through the gates of Rome." The citizens in their fury and excitement slay Cinna, the poet, mistaking him for his namesake Cinna, the conspirator.

Act IV, Scene i. Antony, Octavius, and Lepidus, having formed a triumvirate of which Antony is the master spirit, agree on a proscription list. They join forces against Brutus, and Cassius, who "are levying powers."

Act IV, Scene ii. The scene is shifted from Rome to Sardis, before Brutus's tent where Brutus and Cassius meet. Each complains of the wrongs suffered at the hands of the other.

Act IV, Scene iii. "This is one of the most famous individual scenes in Shakespeare. Its intensely human interest is always conceded, but its dramatic propriety, because of what seems a 'dragging' tendency, has been often questioned. The scene opens with Brutus and Cassius bandying recriminations, and the quarrel of the two generals bodes disaster to their cause. As the discussion proceeds, they yield points and become reconciled. Brutus then quietly but with peculiar pathos tells of Portia's death by her own hand. In all the great tragedies, with the notable exception of *Othello*, when the forces of the resolution, or falling action, are gathering towards denouement, Shakespeare introduces a scene which appeals to an emotion different from any of those excited elsewhere in the play. "As a rule this new emotion is pathetic; and the pathos is not terrible or lacerating, but, even if painful, is accompanied by the sense of beauty and by an outflow of admiration or affection, which come with an inexpressible sweetness after the tension of the crisis and the first counter-stroke. So it is with the reconciliation of Brutus and Cassius, and the arrival of the news of Portia's death."—*Bradley*. While the shadow of her tragic passing overhangs the spirits of both, Brutus overhears the shrewd, cautious counsel of Cassius and persuades him to assent to the fatal policy of offering battle at Philippi."—*Hudson*.

The ghost of Cæsar appears to Brutus and warns him that it will meet him again at Philippi :

Act V, Scene i. The action now falls rapidly to the quick, decisive movement of the denouement. The antagonists are now face to face. The opposing generals hold a brief parley in

which Brutus intimates that he is willing to effect a reconciliation, but Antony rejects his proposal and bluntly charges him and Cassius for the deliberate murder of Cæsar. Cassius now reminds Brutus of the fatal mistake he committed in not allowing the conspirators to take Antony's life along with Cæsar's. Antony, Octavius, and their army retire. Brutus and Cassius converse on the subject of suicide, and determine what to do in the event of defeat. They take a touching leave of each other.

Act V, Scene ii. The opposing armies meet on the field, and a final flare-up of hope in the breast of Brutus is indicated by his spirited order to Messala to charge. The scene implies that Cassius was defeated by being left without support by Brutus.

V. Denouement, Catastrophe, or Conclusion (The Knot Untied).

Act V, Scene iii. The charge given by Brutus has been successful. Octavius has been driven back, but Cassius is left unguarded. The forces of Antony now surrounded him. He takes refuge on a hill and sends Titinius to see whether certain troops are friends or foes. From the hill, Pindarus his servant, watches to see how Titinius gets on. The troops, who are really a reinforcement from Brutus, raise a shout of joy when they see Titinius. But Pindarus mistakes the shouts of joy for shouts of triumph over Titinius' capture, and thinks them foes. He communicates this news to Cassius. Believing Titinius to be slain, Cassius begs Pindarus to stab him. And so he falls stabbed by the same weapon which he had used against Cæsar.

With the same sword Titinius then slays himself, and Brutus, where Messala bears the tragic news to him, utters an exclamation that strikes the keynote of the whole falling action and denouement:

O Julius Cæsar, thou art mighty yet !
Thy spirit walks abroad, and turns our swords
In our own proper entrails.

Act V, Scene iv. Like Hamlet, Brutus at the last is a man of supreme action. The first battle having proved indecisive, he offers fight again—to be driven from the field with a few remaining followers.

Act V, Scene v. Brutus' soldiers are demoralised and disheartened by the implacable fate that dogs them. Brutus, defeated, appeals unsuccessfully to several of his friends to perform for him the office which Pindarus had performed for Cassius. At length he induces Strato to hold his sword whilst he himself runs on it, and dies with the words on his lips "Cæsar, now be still: I killed not thee with half so good a will." Hudson says, "Like a true Roman, Brutus meets him doom without a murder of complaint. He had been true to his ideals. The tragic denouement comes as the inevitable consequence, not of wilful sin, but of a noble mistake. In death he commands the veneration of both Antony and Octavius, who pronounce over his body the great interpretation of his character, and in their speeches the tragedy closes with a chant of victory for the hero of defeat."

This was the noblest Roman of them all :
 All the conspirators save only he
 Did that they did in envy of great Cæsar ;
 He only, in a general honest thought
 And common good to all, made one of them.
 His life was gentle, and the elements
 So mix'd in him that Nature might stand up
 And say to all the world ' This was a man!'

XXV

How the play of 'Julius Caesar' works to a Climax at the Centre.

(*A Study in Passion and Movement*)

Passion and Movement as elements of dramatic effect.—Character and Plot are the well-known elements of dramatic effect. The third element of dramatic effect is *Passion*. Passion depends on the human character of the personages involved ; it consists in the effects produced on the spectator's emotional nature as his sympathy follows the characters through the incidents of the plot. Effects of such Passion are numerous and various. The present study is concerned with its *Movement*. Movement follows the actual order of the events as they take place in the play. The emotional effects

produced by such events as they succeed one another will not be uniform and monotonous; the skill of the dramatist will lie in concentrating effect at some points and revealing it at others; and to watch such play of passion through the progress of the action will be a leading dramatic interest. In the *Passion Movement*, the plan of construction is the same as that in *Plot*. The movement of the passion seems to follow the form of a regular arch, commencing in calmness, rising through emotional strain to a summit of agitation at the centre, then through the rest of the play declining into a calmness of a different kind.

In '*Julius Caesar*' the movement follows the justification of the conspirators to the audience.—The passion in the play of *Julius Cæsar* gathers round the conspirators, and follows them through the mutations of their fortunes. Brutus and Cassius are actuated in what they do not by personal motives but by devotion to the public good and the idea of republican liberty. In following their career, therefore, we must not look too exclusively at their personal success and failure. The climax is reached in the attempt of the conspirators to justify their cause to the audience.

In following the movement of the drama the action seems to divide itself into stages—In the first of these stages (in the first two scenes) the conspiracy is only forming. The sympathy with which the spectator follows the details is entirely free from emotional agitation. Here passion cannot be distinguished from mere interest. The opening scene strikes the keynote of the whole action. In it we see the tribunes rebuking the people for rejoicing in triumph over men of their own blood. There could not be a better starting-point than this hint of a conspiracy against Cæsar.

The Rise begins. The cause seen at its best, the victim its worst.—The second is the scene contrived with a dramatic skill so as to keep the conspirators and their cause before us at their very best, and the victim at his very worst. Cassius is the life and spirit of this scene, as he is of the whole republican movement. His republicanism gives to Cassius the dignity that is always given to a character by a grand passion. In the present scene Cassius expounds the cause which is

his life-object. He works upon Brutus and expounds his republicanism to him. Without it Cassius thinks life not worth living.

I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Cæsar ; so were you ;
We both have fed as well, and we can both
Endure the winter's cold as well as he.

Cassius attempts to excite his "noble brother" against Cæsar by declaring that, while the populace worship him almost as a god, he is, in fact, both a coward and a weakling, no greater than themselves.

Brutus and Cæsar : what should be in that 'Cæsar'?
Why should that name be sounded more than yours?
Write them to gether, yours is as fair a name;
Sound them, it doth become the mouth as well ;
Weigh them, it is as heavy ; conjure with them,
Brutus will start a spirit as soon as Cæsar.
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great.

And this exposition of the conspirators' cause in its highest form is at the same time thrown into yet higher relief by a background to the scene, in which the victim is presented at his worst.

Second Stage : the conspiracy formed and developing.
Passion - Strain begins.—At the end of the scene Brutus is won, and we pass immediately into the second stage of the action : the conspiracy is now formed and developing, and the emotional strain begins. The adhesion of Brutus has given us confidence that the conspiracy will be effective, and we have only to *wait* for the issue. The mere notion of *waiting* is itself enough to introduce an element of agitation into the passion. How powerful suspense is expressed in the following words of the play:

Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream :
The Genius and the mortal instruments

Are then in council ; and the state of man,
Like to a little kingdom, suffers then
The nature of an insurrection.

The background of tempest and supernatural portents a device for increasing strain.—But besides the suspense there is a special device for securing the agitation proper to this stage of the passion : throughout there is maintained a Dramatic Background of night, storm, and supernatural portents.

To the terrible in nature are added portents of the supernatural, sudden violations of the uniformity of nature. The solitary bird of night has been seen in the crowded Capitol ; fire has played around a human hand without destroying it ; lions, forgetting their fierceness, have mingled with men, clouds drop fire instead of rain ; graves are giving up their dead ; the chance shapes of clouds take distinctness to suggest tumult on the earth. Such phenomena of nature and the supernatural, agitating from their appeal at once to fear and mystery, and associated by the fancy with the terrible in human events, become appropriate as a Dramatic Background to an agitated passion in the scenes themselves, calling out the emotion effect by a vague sympathy.

This device then is used by Shakespeare in the second stage of the play. We see the warning terrors through the eyes of men of the time, and their force is measured by the fact that they shake the cynical into eloquence.

Are not you moved, when all the sway of earth
Shakes like a thing uniform? O Cicero,
I have seen tempests, when the scolding winds
Have rived the knotty oaks, and I have seen
The ambitious ocean swell and range and foam,
To be exalted with the threatening clouds :
But never till to-night, never till now,
Did I go through a tempest dropping fire.
Either there is a civil strife in heaven,
Or else the world, too saucy with the gods,
Incenses them to send destruction.

Even when daylight has fully returned, the conversation is of Calpurnia's dream and the terrible prodigies;

Against this background are displayed, first single figures of Cassius and other conspirators; then Brutus alone in calm deliberation: then the whole band of conspirators, then wild excitement side by side with Brutus's immovable moderation. Then the conspiracy scene fades in the early morning light into a display of Brutus in his softer relations; and with complete return of day changes to the house of Cæsar on the fatal morning. Cæsar also is displayed in contact with the supernatural, as represented by Calpurnia's terrors and repeated messages of omens that forbid his venturing upon public action for that day. Cæsar faces all this with his usual loftiness of mind, yet the scene is so contrived that, as far as immediate effect is concerned, this very loftiness is made to tell against him. However, Calpurnia prevails upon Cæsar to stay at home for her sake. But Decius's boast that he can overstay Cæsar with flattery proves true. He puts a favourable construction upon Calpurnia's dream, flatters the vanity and ambition of Cæsar and persuades him to go to the Capitol, where, he tells Cæsar, 'the senate have concluded to give this day a crown to mighty Cæsar.' So the victim is made to appear at his worst—is not Cæsar ambitious and highly susceptible to flattery?

On the other hand, throughout this stage the justification of the conspirators' cause gains by their confidence and their high tone; in particular by the way in which they interpret to their own advantage the supernatural element. Cassius feels the wildness of the night as in perfect harmony with his own spirit.

Third Stage. The Crisis: the passion strain rises to a Climax. The third stage of the action brings us to the climax of the passion; the strain upon our emotions now rises to a height of agitation. The exact commencement of the crisis seems to be marked by the soothsayer's words at the opening of Act III. Cæsar observes on entering the Capitol the soothsayer who had warned him to beware of this very day.

Cæsar. The Ides of March are come.

Sooth. Ay, Cæsar; but not gone.

Devices for working up the agitation.—Two short incidents have been used by Shakespeare as emotional devices to increase the strain. In the first, Artemidorus appeared reading

a letter of warning which he purposed to present to Cæsar on his way to the fatal spot. In the Capitol scene he presents it, while the ready Decius hastens to interpose another petition to take off Cæsar's attention. Artemidorous conjures Cæsar to read his first for 'it touches him nearer;' but the imperial chivalry of Cæsar forbids :

What touches us ourself shall be last served.

The momentary hope of rescue is dashed. In the second incident Portia has been displayed completely unnerved by the weight of a secret to the anxiety of which she is not equal; she sends messengers to the Capitol and recollects that she dare give them no message; her agitation has communicated itself to us, besides suggesting the fear that it may betray to others what she is anxious to conceal. Our sympathy has thus been tossed from side to side, although in its general direction it still moves on the side of the conspirators. In the crisis itself the agitation becomes painful as the entrance of Popilius Lena and his secret communication to Cæsar cause a panic that threatens to wreck the whole plot on the verge of its success. Brutus's nerve sustains even this trial, and the way for the accomplishment of the deed is again clear. Emotional devices like these have carried the passion up to a climax of agitation; and the conspirators now advance to present their pretended suit and achieve the bloody deed. The petition is presented, and in answer to Cæsar's presumptuous boast that he can never be moved come the blows of the assassins that strike him down. There is a flash of irony as he is seen to have fallen beside the statue of Pompey, and the marble seems to gleam in cold triumph over the rival at last lying bleeding at its feet.

The triumph and justification of the conspirators' cause.

The assassination is accomplished, the cause of the conspirators is won; their adversaries disperse in terror. The conspirators dip their hands in their victim's blood, and make their triumphant appeal to the whole world and all time.

Cassius. Stoop, then, and wash. How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown !

Brutus. How many times shall Cæsar bleed in sport,
That now on Pompey's basis lies along,
No worthier than the dust !

Cassius. So oft as that shall be,
So often shall the knot of us be called
The men that gave their country LIBERTY !

Catastrophe, and commencement of the Reaction.

Enter a servant : this simple stage direction is the 'catastrophe,' the turning-round of the whole action ; the arch has reached its apex and the Reaction has begun. In the whole Shakespearean Drama there is nowhere such a swift swinging round of a dramatic action as is here marked by the sudden up-springing of the suppressed individuality in Antony's character, hitherto so colourless that he has been spared by the conspirators as a mere limb of Cæsar. Cassius is full of misgivings at Brutus's granting an audience and allowing him to speak in Cæsar's funeral. Antony, on the other hand, knows the mob which governs Rome, and is conscious of the mighty engine he possesses in his oratory to sway that mob in what direction he pleases.

The success of the conspiracy begins to decline. The conspiracy crumbles away through the cold unnatural euphuism of Brutus's speech in its defence ; it is hurried to its ruin when Antony at last exercises his spell upon the Roman people and upon the reader. The speech of Antony with its mastery of every phase of feeling, is a perfect sonata upon the instrument of human emotions. Its opening theme is sympathy with bereavement...A distinct change of movement comes with the first introduction of what is to be the final subject the mention of the will. But when this new movement has worked up from curiosity to impatience, there is a diversion: the mention of the victory over the Nervii turns the emotions in the direction of historic pride, which harmonises well with the opposite emotions roused as the orator fingers hole after hole in Cæsar's mantle made by the daggers of his false friends and so leads up to a sudden shock when he uncovers the body itself and displays the popular idol and its bloody defacement. Then the finale begins : the forgotten theme of the will is again started, and from a burst of gratitude the passion

quickens and intensifies to rage, to fury, to mutiny. The mob is won to the reaction ; and the curtain that falls upon third Act rises for a moment to display the populace tearing a man to pieces because he bears the same name as one of the conspirators.

Last stage. Development of an inevitable fate: passion-strain ceases. The final stage of the action works out the development of an inevitable fate. The emotional strain now ceases, and, as in the first stage, the passion is of the calmer order, the calmness in this case of pity balanced by a sense of justice. From the opening of the fourth Act begins the decline of the conspirators' cause. The first scene exhibits to us the triumvirate that now governs Rome, and shows that in this triumvirate Antony is supreme : with the man who is the embodiment of the Reaction the fall of the conspirators is seen to be inevitable. Next the quarrel scene shows how the tone of Cassius has fallen since he has dealt with assassination as a political weapon ; and even Brutus's moderation has hardened with unpleasing harshness. Then we get a supernatural foreshadowing of the end in the appearance to Brutus of Cæsar's Ghost, and the omen Cassius sees of the eagles, that had consorted his army to Philippi giving place to ravens, crows, and kites on the morning of battle ; this lends the authority of the invisible world to our sense that the conspirators' cause is doomed. And judicial blindness overtakes them as Brutus's authority in council overweighs in point after point the shrewder advice of Cassius. Through the scenes of the fifth Act we see the republican leaders fighting on without hope. The last remnant of justification for their cause ceases as the conspirators themselves seem to acknowledge their error and fate. Cassius as he feels his death-blow recognises the very weapon with which he had committed the crime.

Cæsar thou art avenged,
Even with the sword that kill'd thee.

And at last even the firm spirit of Brutus yields :

O Julius Cæsar, thou art mighty yet !
Thy spirit walks abroad, and turns our swords
In our own proper entrails.

—(*Adapted from Moulton*)

XXVI

The Supernatural in Shakespeare.

Shakespeare lived at a time when superstition had not completely broken down; nor even seriously assailed. Therefore, naturally Shakespeare was influenced by it, and he worked it through his various plays. It is nothing but a subject of idle speculation whether Shakespeare himself "believed in ghosts." Enough to say that the supernatural in Shakespeare's day was a recognised instrument of dramatic art. And Shakespeare has used the supernatural in various forms.

(i) Fairies.

Shakespeare makes use of fairies in *The Merry Wives of Windsor*:

Fairies black, grey, green, and white,
You moonshine revellers, and shades of night.

The haunts of the fairies and elves are the flower-covered fields, and the secluded spots of Nature—whether land or water, e. g., in *A Midsummer Night's Dream* :

I know a bank where the wild thyme blows,
Where ox-lips and the nodding violet grows,
There sleeps Titania, some time of the night,
Lull'd in these flowers with dances and delight.

The size of fairies is diminutive and the spirit of mischief is one of the chief fairy characteristics. The prominence of their mischief is so much felt that in *Cymbeline* we find Imogen praying :

From fairies, and the tempters of the night,
Guard me, beseech ye!

(ii) The spirit world of *The Tempest*.**(iii) Shakespeare's use of supernatural witches in *Macbeth*.**—Of their characteristics the chief is a beard. They assume all manner of shapes, often that of a cat, but whatever form they take, the tail is wanting. "And like a rat without a tail, I'll do, and I'll do,"

They are the producers of all that is evil in their magic coudrons. They visit generally at midnight, and like fairies have the power of vanishing at will as in *Macbeth*.

- (iv) **Shakespeare's use of Ghosts** in *Richard III*; *Julius Cæsar*, *Hamlet* and *Macbeth*. There are two kinds of ghosts in Shakespeare's plays :—

(a) **Subjective Ghosts.**

In *Richard III* ghosts come to Richard and Richmond in their sleep, in *Macbeth* the ghost of Banquo is seen only by Macbeth, in *Julius Cæsar* the ghost of Julius Cæsar comes to the drowsy Brutus before the battle of Philippi, in *Cymbeline* apparition comes to Posthumous as he sleeps in his prison, and in *Hamlet* the Queen does not see the ghost to whom her son speaks.

Gervinus says: "That they see ghosts is, with both Hamlet and Macbeth, the strongest proof of the power of the imaginative faculty. We need hardly tell our readers.....that [Shakespeare's spirit-world signifies nothing but the physical embodiment of the images conjured up by a lively fancy, and that their apparition only takes place with those who have this excitable imagination. The cool Gertrude sees not Hamlet's ghost, the cold, sensible Lady Macbeth sees not that of Banquo."

When the Ghost of Cæsar vanishes, Brutus says, "Now I have taken heart, thou vanishest." This marks the ghosts as *subjective* : as soon as Brutus recovers his firmness, the illusion is broken. Brutus has an "excitable imagination" because of the shocking death of Portia. And with that sorrow upon his breast, he might well see ghosts. This is called the theory of *subjectivity*. It is applicable to those cases only where a silent apparition is merely seen by a single person whose state of mind is such as subject to hallucination. This theory explains the apparition of Banquo.

(b) **Objective Ghosts.**

But the Ghost in *Julius Cæsar* addresses Brutus. Again the Ghost in *Hamlet* is seen by Marcellus and Bernardo who do not possess "excitable imagination." It is also seen by the

sceptical Horatio who declares, " 't will not appear." And the Ghost holds a long colloquy with Hamlet and reveals to him the secret which none but Claudius knows. Here the "subjective" theory fails. These instances of the abnormal can only be explained by the "Objective" theory. This theory conceives ghosts as external to and independent of the imagination of those who perceive them, as having "a real existence" outside the sphere of hallucination.

XXVII

The Use of the Supernatural in the Play of 'Julius Caesar.'

A tragedy dealing with the conflict between monarchical and democratic parties in the political world of Rome may seem a somewhat unpromising stage on which to introduce the supernatural. It must be remembered, however, that the Romans were extremely superstitious, a trait that is emphasized over and over again in *Julius Cæsar*. The marvellous and unnatural are not represented solely by the appearance of Cæsar's Ghost in Act IV, Scene III. They are given special prominence by the terrifying astrological pretents that accompany the storm on the eve of the assassination, the prophetic dream of Calpurnia, and the warnings uttered by Artemidorous and the Soothsayer.

The idea of the introduction of the supernatural in the play was suggested to Shakespeare by Plutarch. Perhaps Shakespeare would not have introduced the principal supernatural event—the appearance of the Ghost—if he had not found it in his authority, Plutarch. The Greek biographer describes in uninspired language the circumstances and manner of the spectral visit, and goes on to say, "Brutus boldly asked what he was, a god or a man, and what cause brought him hither? The spirit answered: 'I am thy evil spirit, Brutus, and thou shalt see me by the city of Philippi.' Brutus being no otherwise afraid, replied again unto it: 'Well: then I shall thee again'. The spirit presently vanished away."

Shakespeare transformed the whole phenomenon. This somewhat matter of fact account of an unusual phenomenon was transformed—as was all of Plutarch—into something

impressive and dramatic by the master touch of Shakespeare. The Poet realised that the circumstances were favourable for some unusual and eerie experience. It was late at night and dark. Great events were pending. The memory of a crime, as yet unpunished and unavenged, hovered about the tent of Brutus. The republican leader has had a tiring day. He has just emerged from a violent quarrel with his brother-in-law, Cassius. He has received news of the death of his beloved and noble wife, Portia. His cause is not going well. Octavius and Antony are marching against him with a powerful army. He is tired and drowsy and troubled by a premonition of his own death at Philippi. His page, Lucius, has dozed off in the middle of playing to him "a sleepy tune." He tried to settle himself to read, when the Ghost, for whose appearance the music has helped to prepare the audience, enters. (Act IV, Scene II. ll. 275 - 281) :

Brutus. How ill this taper burns ! Ha ! Who comes here?
 I think, it is the weakness of mine eyes
 That shapes this monstrous apparition.
 It comes upon me — Art thou any thing ?
 Are thou some god, some angel, or some devil,
 That makest my blood cold, and my hair to stare?
 Speak to me, what thou art.

Thereafter Shakespeare transcribes Plutarch to the exit of the spectre.

Caesar's Ghost is a conventional one. Cæsar's Ghost is a conventional ghost judged by Elizabethan superstition. It arrived in the depth of the night heralded by solemn music, and *must be addressed before it can speak. Like other ghosts, it is condemned to walk the earth until its death is avenged.*

A difference between Caesar's Ghost and the Hamlet Ghost. There is, however, a difference between Cæsar's Ghost and the *Hamlet* Ghost. Cæsar's Ghost is *subjective*. It appears only to Brutus. Hamlet's Ghost, on the other hand, is *objective*—it only becomes subjective on its later visit—and is seen by all present. Cæsar's Ghost is more like the ghost of Banquo. Both Macbeth and Brutus recognise the subjective nature of the apparition before their eyes. Macbeth knows it is

an "unreal mockery," the very painting of his fear ; and Brutus declares "it is the weakness of mine eyes" that "shapes this monstrous apparition."

Shakespeare not interested in the slain but in the result of the crime upon the murderer. In the two plays, *Macbeth* and *Julius Cæsar*, Shakespeare deals with the assassination of the head of the state and is not so interested in the one slain as in the results of the crime upon the murderer. In picturing these results he has found the supernatural (suggested in each case by his authority) of the highest dramatic value. Julius Cæsar alive is not a character that commands great respect and admiration. He is vain, boastful, irresolute, and a prey to flatterers. But Julius Cæsar dead is an all-important influence in the drama. We are conscious throughout of the ever-presence of his restless, inexorable spirit hovering like the weird Sisters of *Macbeth*, over the whole action, and leading the assassins relentlessly to final doom and retribution. Brutus feels the power of the dead Cæsar constantly. Even he, the hero of the tragedy, cannot escape from it. He cries (Act V, Scene III. ll. 94—96) :

O Julius Cæsar, thou art mighty yet !
Thy spirit walks abroad and turns our swords
In our own proper entrails.

Mark Antony expresses the same thought (Act III. Scene I. ll. 270—275).

.....Cæsar's spirit, ranging for revenge,
With Ate by his side, come hot from hell,
Shall in these confines with a monarch's voice
Cry "Havoc," and let slip the dogs of war ;
That this foul deed shall smell above the earth
With carrion men, groaning for burial.

There is no doubt that Shakespeare meant us to understand that when the inward voice warns Brutus that his end is near, then his consciousness of the ever-presence of Cæsar's spirit is so intensified that it brings him into closer contact with the Unseen and results in a visible manifestation.

When Cæsar's Ghost tells Brutus that he will see him at Philippi (Act IV, Scene iii line 283), he means that he will

meet him on the same plane of existence—in other words, in the spirit world of the hereafter. Shakespeare, within his customary economy in the use of the supernatural, does not show us this further spectral appearance on the stage; but we learn that it has happened from Brutus's speech to Voluminus (Act V, Scene v. ll. 17—20):

The ghost of Cæsar hath appear'd to me
Two several times by night; at Sardis once,
And this last night here in Philippi fields:
I know my hour is come.

Brutus seems to interpret the second manifestation as a command from the spirit of his victim to take his own life. Wherefore he runs upon his sword, and dies, exclaiming, "Cæsar, now be still." (Act V, Scene v. l. 50).

Superstitious fear is wonderfully depicted by Shakespeare.

Superstitious fear is wondrously depicted by Shakespeare in the horror of Casca at the terrifying violence of the thunderstorm in Act I, Scene iii, and the ghostly prodigies accompanying it—all intended as a sign of the anger of the gods at the dastardly conspiracy against Cæsar. To an Elizabethan audience, steeped as it was astrology, these celestial disturbances would bear a profound significance. Only the level-headedness of Cicero prevents Casca from being panic-stricken, until the shrewd Cassius arrives to place an interpretation upon the phenomena that appears to justify the dark conspiracy against Cæsar.

Here we have an instance of the friendly intervention of the supernatural in an endeavour to prevent man from committing blunders that will prove disastrous to himself. Man, however, is free to act. He can choose to ignore the helpful warning from the metaphysical world, silencing it with his own obstinacy and wilfulness. This course the conspirators against Cæsar pursue, and eventually pay for their mistake with their life.

Shakespeare's use of dreams—Much store was laid by Shakespeare's contemporaries on dreams and their interpretation. Here was a favourite channel of communication between the mortal and immortal, and free use was made of it by the play-

wrights. Calpurnia's dream would strike the average play-goer as a clear warning from the spirit world which no sensible man should ignore.

We learn of Calpurnia's troubled sleep in the first lines of the scene. Cæsar says:

Nor heaven nor earth have been at peace to-night :
Thrice hath Calpurnia in her sleep cried out,
"Help, ho! They murder Cæsar!"

But the first arguments that Cæsar's wife uses to dissuade her husband from leaving their house on the fatal day are the violent thunderstorm and the "horrid sights" which accompanied it.

When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of
princes.

To these Cæsar turns a deaf ear. He is terribly afraid of being thought afraid. But Calpurnia's pleading is insistent. She tells him, "Your wisdom is consumed in confidence," and on bended knee begs him to call it *her* fear, and not his own that keeps him at home. Cæsar is persuaded; but at that moment, unfortunately, the wily conspirator, Decius, arrives to learn of his decision. Realizing atonce that it must involve the utter failure of the conspiracy he presses Cæsar to give him the reason for absenting himself from the Senate-house. It is then we hear of Calpurnia's dream in detail

Calpurnia here, my wife, stays me at home:
She dreamt to-night she saw my statue,
Which like a fountain with a hundred spouts
Did run pure blood, and many lusty Romans
Came smiling and did bathe their hands in it :
And these does she apply for warnings and portents
And evils imminent, and on her knee
Hath begg'd that I will stay at home to-day.

With remarkable presence of mind and ingenuity Decius places an entirely new and favourable construction on the dream, and one that flatters Cæsar. He tells the Dictator that the Senate intend to offer him a royal crown, and is scornful that this final triumph of his career should be frustrated by the foolish fears of

a weak woman. Cæsar is persuaded to change his mind once again. Smiling he says to Calpurnia:

How foolish do your fears seem now, Calpurnia!
I am ashamed I did yield to them.

He waves aside her presentiment and allows his vanity to lead him to death. Cæsar's action in rejecting so clear an offer of metaphysical aid would sound like madness in Elizabethan ears, and would *fill the audience with excited anticipation of the inevitable penalty.*

Another hand from the Unseen is outstretched to save Cæsar. Through Artemidorus and a Soothsayer further warnings are given of the danger threatening him. But Cæsar recklessly turns from these well-intentioned counsellors.

Although the supernatural is not dominant in *Julius Cæsar*, it has an important role to fill in the unfoldment of the tragedy. It intervenes in an endeavour to prevent men from committing irrevocable blunders. But it fails, for it has no power to coerce the free-will man. Its warnings are disregarded, and disaster ensues.—(*Adapted from Cumberland Clark.*)

Shakespeare employed the Supernatural to stimulate the tragic emotions of pity and terror. F. Allen says: "Since the plot of *Julius Cæsar* did not necessitate the use of the Supernatural, Shakespeare clearly employed it in order to stimulate the tragic emotions of pity and terror. Nor was this the only advantage that the supernatural afforded him. He saw in it the means of emphasising the balance of incident and feeling that always characterises the pattern of his plays. By retaining the 'evil spirit' and giving it a particularised form, he could provide a visual symbol to stress the nemesis that overtakes the conspirators. Without the apparition of Cæsar's spirit, the symmetrical design of the play with its deliberate balance of crime and punishment would lose much of its force. The apparition, too, with the omens in which Cassius finds a warning, provides a rhythmical balance to the omens that precede the death of Cæsar. Again the dramatist saw in these portents a valuable touchstone of character. So, Cassius in his contemptuous remark that Cæsar 'is superstitious grown of late,' reveals his own scepticism no less than the Dictator's

credulity; while already Shakespeare has anticipated the day when Cassius's scepticism, too, will be shaken, and he, in his turn, will be sensitive to omens from his feeling that the end is near. Similarly, the strange violence of the storm, which stirs the terrors of Cæsar's superstitious soul so deeply that all his pose of blunt insensitiveness falls away, does not shatter Cicero's philosophic calm or shake the Stoic soul of Brutus, who notes with scientific detachment the brightness of 'the exhalations whizzing in the air'."

XXVIII

ANALYSIS OF THE PLOT.

ACT I. THE FORMATION OF THE CONSPIRACY.

Scene I.—The Tribunes ask the mob why in their enthusiasm for Caesar they have forgotten Pompey.—The first scene serves as a prologue, and reveals to us the fickleness of the mob friendly to Cæsar, but a little while ago friendly to Pompey. The plebians are gathered in the streets of Rome, waiting to see Cæsar pass in triumph on his return from Spain. But the tribunes, Flavius and Marullus, rebuke the people for rejoicing in triumph over men of their own blood, the followers of a general they had themselves known and loved. The people disperse at the rebuke of the tribunes.

Scene II.—Cassius assures Brutus that Caesar has grown too great.—With the second scene we come to the celebration of the Lupercalia, and Cæsar's first appearance upon the stage. Even here, short as is his stay, Cæsar's arrogance is indicated. As he passes by a soothsayer bids 'beware the Ides of March.' Cæsar summons him forward, gazes in his face and dismisses him with authoritative gesture, "He is a dreamer; let us leave him: pass." On Cæsar's exit, Brutus and Cassius are left alone, and the latter enters upon his task of persuading the former to join in the conspiracy already hatched for Cæsar's destruction. Cassius attempts to excite his "noble brother" against Cæsar by declaring that, while the populace worship him almost as a god, he is, in fact, both a coward and a weakling, no greater than themselves. "Is it honour that we should

all stand in awe of this one Cæsar, a man like ourselves? You and I were born free as Cæsar. Is he in any way more of a man? He is a great swimmer; yet I have swum the roaring Tiber with him, and he has called to me to save him from drowning. I have seen him in Spain, sick of a fever—this god of ours—shaking and pallid, and calling for drink like a sick girl. Why, man, he bestrides this narrow world like a colossus and we petty men walk under his huge legs and peep about to find ourselves dishonourable graves. Men at one time or another are masters of their own fate, and if we are underlings, we, and not our stars, not our destinies, are to blame. Brutus and Cæsar! Why Cæsar more than Brutus? Is Rome so degenerate that in this last age, it holds but one man, and makes him king? There was a Brutus once who would have brooked the devil himself in Rome as easily as a king”—it is in these words, that Cassius compares the exalted position of Cæsar with their own lot. Brutus then departs, arranging to meet again shortly and talk over the future. Cassius congratulates himself on having stirred up Brutus, and so that he may attain his own ends, does not scruple even to forge letters, urging Brutus to free Rome. These letters he throws into Brutus's house.

Scene III.—Cassius adds to the number of those who share his antipathy to Cæsar.—The third scene opens with a conversation between Casca and Cicero on the prodigies which had been witnessed during the day—"the tempest dropping fire," the slave whose hand "did flame and burn," and yet "remained unscorch'd", the lion near the Capitol, "men all in fire", who walked up and down the streets, the owl hooting at noon day, etc., which according to Casca, "are portentous things Unto the climate that they point upon." As Cicero goes out, Casca is joined by Cassius who persuades Casca that these prodigies point to Cæsar's tyranny, and so with little trouble induces him to join the conspiracy. Cinna then joins Cassius and Casca; and the three determine the necessity of winning the noble Brutus to their party for he

sits high in all the people's hearts;
And that which would appear offence in us.
His countenance, like richest alchemy,
Will change to virtue and to worthiness.

ACT II. THE RIPENING OF THE CONSPIRACY.

Scene I.—A full and final meeting of the conspirators.—

The scene is now shifted to the orchard of Brutus. The storm is still rumbling in the distance, and though it is past midnight, Brutus can get no rest. The more he ponders the more clearly he seems to see that Cæsar's life is a daily-growing menace to the welfare and liberties of Rome. "It must be by his death," he hears an inner voice whispering. Another voice whispers that privately he can find no quarrel with Cæsar. And then a third whispers that Cæsar's tyranny must increase with his opportunities. He has received letters calling to him in the name of his great ancestors to come to the rescue of Rome.

At this time Cassius and the rest (with "half their faces buried in their cloaks") are ushered into his presence. He shows his complete confidence in the "virtue of their enterprise." It is decided to kill none but Cæsar, and Decius Brutus undertakes to bring Cæsar to the Senate. When Brutus is left alone, his wife Portia approaches him, claiming the right to share his anxieties.

Scene II.—Caesar is uneasy. Calpurnia's dream.—

Cæsar is uneasy at the omens and portents boding ill, but he will not admit it even to himself. His wife Calpurnia comes and tries to prevail upon him not to go to the Capitol that day. She has had terrible dreams; dreams in which she has seen her husband's statue spouting blood from a hundred wounds, while a crowd of Romans come and bathe their hands in it; dreams so ghostly that thrice in her sleep she started up crying for help—that Cæsar is being murdered. She gives himself up to terror and protests that Cæsar should not stir from the house that day. At first Cæsar makes light of portents and Calpurnia's fears and insists on going, but at last he gives way and says that Mark Antony shall tell the Senate that he has made up his mind to stay at home. Decius Brutus then appears and puts an auspicious construction upon the omens, and, playing upon Cæsar's ambition and vanity, he at last succeeds in persuading the vacillating Cæsar once more to change his mind and go to the Capitol.

Scene III. A friend warns Cæsar. Cæsar is to have yet another warning. One Artemidorus, a teacher of rhetoric, who had an inkling into the plot, posts himself in a street near the Capitol ready to give Cæsar a note warning him of the danger.

Scene IV. Portia is perturbed. Portia is in her extreme anxiety for her husband's welfare, for she has now been told of his secret. She is so perturbed that she sends off, first the boy Lucius and then the soothsayer, to find out what is happening in the Senate.

ACT III. ACCOMPLISHMENT OF THE CONSPIRACY AND REVOLT OF THE PEOPLE.

Scene I. The conspirators do their work, which is afterwards surveyed by Antony. The fatal day, the Ides of March, has now come. As Cæsar goes to the Senate-House, he is again warned by the soothsayer, but he pays no heed to him and takes his place in the Senate. As arranged, Decius Brutus steps forward with a petition from Trebonius. At the same moment Artemidorus presses close to thrust his letter of warning into Cæsar's hand. "Read mine first", he implores; "mine is a suit which touches Cæsar nearer." But Cæsar waves it aside with a truly royal answer, "What touches us ourself shall be served last." As previously arranged among the conspirators, Metellus Cimber presents a petition for the re-call of his brother from exile, and as Cæsar haughtily refuses to alter his decree, the other conspirators press round with the same request. In a few minutes Casca strikes the first blow, the others draw their daggers, and as Cæsar recognises his friend Brutus among his murderers, he cries, *Et tu Brute*, and falls dead at the foot of Pompey's statue, pierced by three and thirty wounds. In the confusion which follows, Cinna calls out

"Liberty ! Freedom ! Tyranny is dead !"

and Brutus promises the senators a full explanation of his deed. Antony, who had not been present at the murder, now joins the conspirators and begs them to kill him also. Brutus tells him that the conspirators are kindly disposed towards him and grants him permission to speak in Cæsar's funeral. Here again

Cassius is at variance with Brutus, and prudently deprecates such permission. But Brutus over-rules him. Antony cleverly masks his feelings towards the conspirators, who depart. He is left alone and after apologising to Cæsar's corpse for being "meek and gentle with these butchers" he prophesies that Cæsar's spirit shall range for revenge, "cry Havoc and let slip the dogs of war."

Scene II. Summary of Brutus's speech. "Brutus addresses the people and attempts to justify his act. He asks first for a silent hearing, respect for his honour, and wise judgment. While claiming that no man has greater love for Cæsar, he admits that his love for Rome is greater, and that the only question to consider in his act is, which of the two alternatives is preferable, slavery with Cæsar alive, or freedom through his death. He has taken the impartial cause as always. Just as he is moved to tears by Cæsar's love, to joy by his good fortune, to feelings of honour for his valour, so impartially he metes out death for his ambition: and none can take offence unless he be even base enough to desire bondage, or uncivilised enough to cease to be a Roman, or vile enough to be unpatriotic." His dignity and his moral weight produce their own effect on the people who declare: "Let him be Cæsar! Cæsar's better parts shall be crowned in him!" Brutus leaves the stage, and Antony ascends the pulpit to deliver his funeral oration.

Summary of Antony's speech. "Friends, Romans, countrymen," Antony begins, "attend! I am here to bury Cæsar, not to praise him. The evil which men do survives them; the good is often laid away under earth with their bones. Let it be so with Cæsar. He was ambitious, the noble Brutus has told you. If that were so, it was a grievous fault, and Cæsar has paid for it grievously. He brought, in his time, many captives home to Rome, and poured their ransoms into the public coffers. When the poor have cried, Cæsar has wept for them. It is hard to detect ambition in all this; but Brutus—who is a man of honour—says he was ambitious. You all saw how at the Lupercalia I thrice offered him the kingly crown, and how he refused it thrice. Was this ambition? Brutus says so: and to be sure, he is a man of honour. But I am not here to disprove what he told you. I am here merely to tell you what I

know...Here I have Cæsar's will. If I were to read it to you—but, pardon me, I do not mean to—I say if I were to read it you would run to kiss Cæsar's wounds, to dip your handkerchiefs in his blood—”

“The will! the will! ‘Men of honour!’ Traitors! Read the will!” shout the angry people. “You force me to read it? Then come, make a ring about Cæsar’s corpse while I show him who made the will.” And when the people gather and press round him, he lifts the mantle from the body, shows them the holes made by the daggers of the conspirators, and reveals to them the body of Cæsar marred by traitors.

They are mad now. They shout for revenge. “Fire!” “Kill!” “Slay!” “Death to the traitors!” But Antony, who has worked them to frenzy with such masterly art, must perfect that frenzy before letting them slip.

So Antony goes on: “Good friends, sweet friends, I must not stir you up so. The men who have done this deed are men of honour. What *private* griefs they had against Cæsar to make them do it, I know not, alas! But as men of honour they will give you their reason. You see, I am no orator like Brutus. Were I Brutus now, I could put a tongue into every wound of Cæsar that should move the very stones of Rome to rise in revolt.”

“And so will we!” “Burn the house of Brutus!” “Down with the conspirators!” Antony has to shout for a hearing. “Why, friends, you are going to do you know not what! Nay, you scarce know yet how much cause you have to love Cæsar. You have forgotten the will I told you of.”

“True—the will! Read the will!”

“Here is the will then, sealed by Cæsar. It gives to every Roman citizen a legacy of seventy-five drachmas, and to the citizens in general he bequeaths his gardens and orchards beyond Tiber, to them and their heirs for their recreation for ever.”

They listen for no more. They rush on the market-place tearing up benches, stalls, tables, and heaping the wreckage for a funeral pile. They lay the body of Cæsar on it and set

fire to the mass. They pluck out the blazing brands and rush off towards the conspirators' houses, yelling for revenge. Antony has done his work, and done it thoroughly. Brutus and Cassius get the warning, and ride like mad men through the gates of Rome.

Scene III. — The action of the excited mob. Their excitement is further illustrated by a short scene, in which they furiously attack the poet Cinna and tear him to pieces, mistaking him for the conspirator Cinna.

ACT IV. THE DECLINE OF THE CONSPIRACY.

Scene I. — The Triumvirate survey the situation. This scene gives us the clue to the strength of Cæsar's party. Octavius is a politician of no mean order. Moreover, he is strong-willed, and Antony defers to what he says. Antony, Octavius, and Lepidus form the *Triumvirate*, or 'board of three men,' and draw up a list of proscribed citizens. Cæsar's spirit is now the dominant power, and the oligarchy formed by the Triumvirs is a stage in the transition of the State from a Republic to a Monarchy. The rest of the play shows the gradual triumph of that spirit over Brutus, Cassius, and the other conspirators.

Scene II. — Cassius considers himself wronged by Brutus. This scene gives us a glimpse of the real cause of the republican army. Cassius and Brutus are of totally different mould. Their ideals and aspirations have too great a gulf between them. Their natures are different—as different as their motives.

Scene III. — Brutus and Cassius quarrel and are reconciled. Brutus receives visitors including the Ghost of Caesar. "The quarrel between Brutus and Cassius is two-fold. Cassius accuses Brutus of wronging him by 'noting Lucius Pella for taking bribes of the Sardians'. Brutus retorts by charging Cassius with similar corruption, and he also urges against Cassius his refusal of certain sums of money wherewith to pay the proofs. After a mutual explanation, Brutus tells Cassius that Portia is dead and "the exclamation of Cassius on hearing of the death of Portia, which he does

not learn till after their reconciliation, 'How' scaped I killing when I crossed you so?' gives double force to all that has gone before." Titinius and Messala then enter, and Brutus and Cassius discuss their plan of operations against Antony and Octavius. Cassius proposes that they shall stay where they are, but Brutus over-rules him, and he insists on going to Philippi with all speed.' Cassius departs and Brutus is left alone with Lucius, who falls asleep while playing his instrument. 'Brutus, who at the call of duty and honour could plunge his dagger into Cæsar, cannot wake a sleeping boy: Brutus gently disengages the instrument from the hand of Lucius and continues his book where he had left it off last night.' The Ghost of Cæsar appears to him and warns him that it will appear again at Philippi. 'The appearance of Cæsar's ghost is most dramatic. The scene has been prepared—the stillness of the night, the flickering taper, the effect of the music, the disturbed thoughts of Brutus, the critical stage of the military operations, the impending trials of the morrow—all tend to create a feeling of tension which reaches its climax in the vision of Cæsar's ghost, which symbolizes not only the spirit of Cæsar, but the avenging spirit of Cæsar and the ascendancy of Cæsarism.'

ACT V. NEMESIS.

Scene I.—The Triumvirs meet the conspirators in battle. The rival armies meet at Philippi. Antony and Octavius on the one side and Brutus and Cassius on the other, hold parley. It results only in fierce denunciations. Brutus and Cassius converse on the subject of suicide, and determine what to do in the event of defeat. They take a touching farewell of each other.

Scene II.—Brutus issues orders on the battlefield. Brutus gives the word of battle too early, and, in his wing seems to be victorious. Brutus' haste would have been justified—for his men at the first assault drive their enemies back with great slaughter—had it not taken Cassius unawares.

Scene III.—Cassius commits suicide. Cassius finds all his men flying around him. Cassius, in his anxiety lest Brutus should have met the same fate as he, sends Titinius to see

whether yonder troops are friends or foes. From a hill, Pindarus, his servant, watches to see Titinius gets on. The troops, who are really the victorious allies sent for the help of Cassius, raise a shout of joy when they see Titinius. Pindarus mistakes the shouts of joy for shouts of triumph over his capture and thinks them foes. He carries the news to Cassius. The latter bids his servant slay him. And so Cassius falls stabbed by the same sword with which he had stabbed Cæsar.

Scene IV.—Lucilius by a stratagem temporarily saves Brutus. In another part of the field, however, Brutus soon renews the battle, but, in his turn is thoroughly beaten. His officer Lucilius diverts the pursuit by pretending that he is Brutus. He yields and bids the soldiers lead him captive to Antony, who discovers the deception.

Scene V.—Brutus follows Cassius and Julius Caesar, and the work of the Ides of March is ended. His soldiers are demoralised and disheartened by the implacable fate that dogs them. Brutus does not want to be taken alive. One by one he draws his followers aside and entreats them to perform for him the office which Pindarus had performed for Cassius. Each shakes his head. They love him too well. At length he induces Strato to hold his sword whilst he himself runs on it, and dies with the sword on his lips: "Cæsar, be still: I killed not thee with half so good a will." Antony, coming upon the body, pronounces over it an apparently sincere eulogy:—

This was the noblest Roman of them all :

All the conspirators save only he

Did that they did in envy of great Cæsar ;

He only, in a general honest thought

And common good to all, made one of them,

His life was gentle, and the elements

So mix'd in him that Nature might stand up

And say to all the world ' This was a man!'

XXIX

The Title of the Play.

It has been objected that the title Shakespeare chooses for his play is an inappropriate one and that the play would with more propriety have been styled *Brutus*, after the republican patriot who, say the objectors, is the real hero of the play. They further say that Cæsar is a mere non-entity, that he only appears upon three occasions, and does nothing worthy of himself except making "a few pompous, thrasonical, grandiloquent speeches."

There are others, for instance Hudson and Brandes, who think that although Brutus is the hero, the play is rightly named; for Cæsar is the most dominant figure whose spirit pervades the play from beginning to the end. Hudson says: "It is indeed true that Brutus is the hero, but the play is rightly named, for Cæsar is not only the subject and also the governing power of it throughout. He is the centre and springhead of the entire action, giving law and shape to everything that is said and done. This is manifestly true in what occurs before his death; and it is true in a still deeper sense afterwards, since his genius then becomes the Nemesis or retributive Providence." Brandes says: "The play is called *Julius Cæsar*; but it was obviously not Cæsar himself that attracted Shakespeare. The true hero of the piece is Brutus; he it is who has aroused the poet's fullest interest."

There is another school of critics, of which Stopford A. Brooke is the principal representative, that holds that the play has been rightly named and that Cæsar is the hero of the play. This opinion is also held by Dr. Schuckling who says: "He (Cæsar) is the centre of everything. The very first scene shows the town full of jubilation over his triumph, which entices even an artisan from his honest work. His enemies are seen to be possessed by a kind of impotent fury against the gigantic power of that influence which lays the world at his feet. Even the words uttered, with a gnashing of teeth, by the most relentless of his enemies, the irreconcilable Cassius, echo the admiration of the whole world:

And this man
Is now become a god.

and again—

Why man; he doth bestride the narrow world
Like a Colossus.

There is another opinion expressed by Michael Macmillan, the learned editor of the Arden Series, who holds that the play is without a hero. "It is full of heroic deeds and full of heroic persons and the interest of the whole play is shared among them in some scenes between Cassius and Brutus: in others between Brutus and Cæsar and so forth. There is no central or dominant figure in the play." No sensible man who has read Shakespeare's plays and grasped the wonderful significance of the titles Shakespeare gives his plays can believe in this. The play as a work of art has a central purpose, a dominant hero, whose fate constitutes the central theme of the whole drama.

It is the lunacy of criticism to say that Cæsar is not the hero of the play. Cæsar is the real hero of the play; it is after him that the play is named. That the play is correctly called *Julius Cæsar* who is undoubtedly the hero, is evident from the following arguments:—

1. It may be admitted that Brutus is the most engaging of the characters and that he goes from beginning to the end of the play, yet no one can deny that Cæsar is the centre of the *plot* and that he is the moving spirit and the subject of the drama.

2. "But this is not all. Though it is manifest that Brutus is the principal character, the *protagonist*, the chief representative of the action, the central figure among the living agents, the interest of his career lies in its mistaken and futile opposition to Julius, to the idea of Cæsarism, to what again and again, in the course of the play, is called "the spirit of Cæsar." This expression is often repeated. Brutus declares the purpose of the conspirators:

We all stand up against the spirit of Cæsar;
And in the spirit of men there is blood:
O, that we then could come by Cæsar's spirit,
And not dismember Cæsar.

Antony, above the corpse, sees in prophetic anticipation,
Cæsar's spirit ranging for revenge.

The Ghost of Cæsar proclaims what he is,
Thy evil spirit, Brutus.

And at the close Brutus apostrophises, his dead victim :
Thy spirit walks abroad, and turns our swords
In our own proper entrails.

It is really Cæsar's presence, his genius, his conception that dominates the story. Brutus is first among the struggling mortals who obey even while resisting their fate, but the fate itself is the imperialist inspiration which makes up the significance of Cæsar, and the play therefore is fitly named after him."
—*MacCallum*.

3. Although Cæsar is assassinated in the First Scene of the Third Act, yet his influence continues after his death. Cæsar dead is more powerful and influences the action with a greater power than Cæsar alive.

4. Shakespeare never allows this influence to fall out of sight. The name of Cæsar occurs no fewer than eighty-nine times after his assassination, and as if this were not enough Cæsar himself appears on the stage in the form of a ghost, which as Dr. Dowden says, "serves as a kind of visible symbol of the vast posthumous power of the dictator."

5. The play is not a conflict of individuals but a **conflict of principles**, not a struggle between Brutus and Cæsar, but between *Republicanism* and *Monarchism*, principles represented by the individuals. This explains Shakespeare's representation of *Julius Cæsar*. The weakness of his personality is insisted upon in order to bring into greater contrast 'the strength of his spirit' which we constantly feel 'hovering in the background, like a dark thunder-cloud.' His weaknesses are exaggerated and his greatness is depreciated.

Irresistible fate overtakes the newly-reared Republic. Destiny is inexorable. "The conspirators might assassinate Cæsar's body but they could not annihilate Cæsar's spirit. Cæsar is slain, it is true, but his death, the climax of the play, is only a stage in the tragedy from which the plot gets a new start, ready for the denouement leading up to the final catastrophe, **the fall of the Republic at the battle of Philippi**. Republicanism and Monarchism, or to use a modern word,

Cæsarism, are the antagonistic principles, and the real catastrophe is the triumph of Monarchism represented first in Cæsar, and afterwards in his great-nephew and heir, Octavius. The conspirators had attempted to put an end to Cæsarism in the person of Cæsar: they had tried to conquer fate: they made mistake, and they and their cause fell. The Republic was a thing of the past." So, since the play illustrates the triumph of Cæsarism over Republicanism, it is rightly named *Julius Cæsar*.

6. *Julius Cæsar*, both in its chronological position and in its essential character, comes as near to the Histories as to the Tragedies; and the Histories are all named after the sovereign in whose reign most of the events occurred. He may not have the chief role, which, for example, belongs in *King John* to the Bastard, and in *Henry IV*, to Prince Hal. He may even drop out in the course of the story, which, for example, in the latter play is continued for an entire act after the King's death: but he serves, as it were, for a landmark, to date and localise the action. It is not improbable that this was the light in which Shakespeare regarded Cæsar. That is why Shakespeare named his play *Julius Cæsar*.

That *Julius Cæsar* is the right name for the play is well borne out by the remarks of Stopford A. Brooke:—

"Some have said the play ought to be named by Brutus's name, and that he is the true hero of the drama. But great as Brutus is in the drama, and apparent master of its action, Cæsar is in reality the cause of all the action and its centre. His spirit dominates the whole. But in the first part it is not Cæsar of the play who dominates, it is the Cæsar who *has been*; the life, the doings, the spirit of the Man, who in the past has bestrid 'the word like a Colossus.' What Shakespeare has made of the existing Cæsar is what a man becomes who having been great thinks his will divine, even the master of Fate; and falling into that temper which the Greeks called Insolence, becomes the fool of Vanity and the scorn of the gods who leave him to relentless Destiny. Shakespeare's picture of Cæsar resembles the picture drawn by the Greek tragedians of the chiefs who, isolating themselves from their fellow-men equalised themselves to the gods in their self-opinion, and

placed themselves—as the gods did not—above eternal Law. But his present folly does not lessen Cæsar's past greatness; and Shakespeare takes pains to show how great he was, and how great he still is in the minds of men. The play opens with his triumph over Pompey. Brutus loves him, while he hates his idea of Empire. Cassius, Casca, while they cry him down exalt his image in our eyes. When they slay him, they are like men who have murdered a world. Even the starry powers, in Shakespeare's imagination, emphasize his greatness. The whole heaven, when Cæsar comes to die, is racked with storm; lions roam the streets, the dead rise from their graves. And when he is dead, all his vanity and folly are forgotten instantly. Rome rises to drive out his assassins. His spirit broods over the rest of the play in executive power. It is Cæsar who wins the battle of Philippi, who plants the sword in the heart of Cassius and of Brutus. The theory of government, because of which he died, defeats the theory Brutus held; the new world he initiated disperses to all the winds the old world that Brutus, in vain, tried to reanimate. Cæsar is lord of the play; Brutus is in the second place."

XXX

Shakespeare and Democracy.

We note while reading *Julius Cæsar* that the common people are described in the first scene as if they were English mechanics. Indeed, Shakespeare seems to have the handicraftsmen of London constantly in mind in depicting the Roman populace. We are made to wonder whether the contempt expressed in this play for the vile-smelling and fickle-minded Roman mob does not represent, at least in some degree, Shakespeare's attitude towards the common people of his own land.

In the plays of *Julius Cæsar* and *Coriolanus* Shakespeare is not following Plutarch when he represents the common people of Rome as too fickle, too ignorant, too subject to demagogues, to deserve the slightest respect. Coriolanus tells the populace:—

He that depends

Upon your favours swims with fins of lead,
And hews down oaks with rushes. Hang ye! Trust ye?
With every minute you do change a mind.

So it is clear that it is *fickleness* that characterises the body of the people, just as it is resolution which characterises the conspirators—the men of iron will and unflinching determination. They always think and feel and act *en masse*. As a few drops represent the ocean, so the three or four who come forward in the play speak for the collective body of the citizens. Cassius has some excuse for calling them ‘sheep’, ‘folk’ and ‘flock’. Just as the action of one sheep in the flock leads the whole ‘flock astray, in the same way the action of one person who towers above the rest guides the movement of the populace. Neither is the comparison with the sea inappropriate. Just as the waters of the sea swayed by the winds that blow upon them, in the same way the masses are swayed by the eloquence by any one who plays upon their feelings—the cause he represents is a matter of indifference, the eloquence is everything. That’s why the conspirators are so anxious to entangle Brutus into the conspiracy against Cæsar, because they know that the general populace are led by one whom they consider great. Casca says about Brutus—

O, he sits high in all the people’s hearts ;
And that which would appear offence in us,
His countenance, like richest alchemy,
Will change to virtue and to worthiness.

Cassius, perhaps the shrewdest man in the whole play, rightly replies : “ Him and his worth and our great need of him, you have right well concealed.”

Five times in the play we witness a complete revolution of popular feeling in Rome.

(1) The first change that is brought to our knowledge is their desertion of the cause of Pompey for that of the man “who comes in triumph over Pompey’s blood.” Marullus’ rebuke to the populace who are making holiday “to see Cæsar and to rejoice in his triumph” expresses this mentality of the common people.

Wherefore rejoice ? What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot-wheels?
You blocks, you stones, you worse than senseless things!

O you hard hearts, you cruel men of Rome,
 Knew you not Pompey? Many a time and oft
 Have you climbed up to walls and battlements
 To towers and windows, yea, to chimney-tops,
 Your infants in your arms, and there have sat
 The live-long day, with patient expectation,
 To see great Pompey pass the streets of Rome :
 And when you saw his chariot but appear
 Have you not made an universal shout,
 That Tiber trembled underneath her banks
 To hear the replication of your sounds
 Made in her concave shores ?
 And do you now put on your best attire ?
 And do you now cull out a holiday?
 And do you now strew flowers in his way
 That comes in triumph over Pompey's blood ?

(2) The indignant words of Marullus shame them out of their new love. The state of feeling so produced accounts for their opposition shortly afterwards to Cæsar's coronation. "The mob which welcomes Cæsar's triumph defeats by its prejudice the fulfilment of Cæsar's mission."

(3) When they receive the shock of Cæsar's death, they realize what their feelings towards Cæsar were. The conspirators fail to gauge the amount of love and adoration which the Roman populace lavished on their beloved hero, Cæsar. It would have been much better if they had followed what Bruke said of the French Revolution :—

"If a great change is to be made in human affairs, the minds of men will be fitted to it; the general opinions and feelings will draw that away.....And then they who persist in opposing this mighty current in human affairs, will appear rather to resist the decrees of Providence itself, than the mere designs of men. They will not be resolute and firm, but perverse and obstinate."

(4) True to their character for *fickleness*, the mob in the Forum are turned against Cæsar but they are not changed into republicans, when Brutus, "the noblest Roman of them all," inflames their smouldering "Roman" sentiments :—

Brutus. "Not that I lov'd Cæsar less, but that I lov'd Rome more. Had you rather Cæsar were living and die all slaves, than that Cæsar were dead, to live all free-men ?.....Who is here so base that would be a bondman ? If any, speak ; for him have I offended. Who is here so rude that would not be a Roman ? If any, speak, for him have I offended. Who is here so vile that will not love his country ? If any, speak; for him have I offended. I pause for a reply.

All. None, Brutus, none.

Brutus. Then none have I offended.....I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

All. Live, Brutus ! live, live !

1 *Citizen.* Bring him with triumph home unto his house.

2 *Citizen.* Give him a statue with his ancestors.

3 *Citizen.* Let him be Cæsar.

4 *Citizen.* Cæsar's better parts
Shall be crown'd in Brutus.

Mark the utter ignorance of the mob. They want to enthrone in Brutus the very Cæsarism against which they have risen. The citizens are convinced that "Cæsar was a tyrant," that "we are blessed that Rome is rid of him," but these sentiments do not last long with them.

(5) Antony's sublime eloquence recalls Cæsar's personality at once to their minds and reinstates him in their affections. Antony weeps over Cæsar's wounds, and sweeps the whole effect of Brutus's speech on the minds of the mob by referring to the mark made by Brutus's dagger in the body of Cæsar as "the most unkindest cut of all," and prepares the way for mutiny and rage.

All. Revenge! About! Seek! Burn ! Fire ! Kill ! Slay !
Let not a traitor live !

1 *Citizen*. We will burn the house of Brutus.

2 *Citizen*. Most noble Cæsar ! We'll revenge his death.

3 *Citizen*. O royal Cæsar !

Nowhere in the whole literature has such a swift revolution of feeling been displayed. The mob which a minute before were prepared to bring Brutus "with triumph home unto his house" are now filled with a hellish desire to burn his house. Such is the fickle-mindedness of the mob.

XXXI

The Staging of 'Julius Caesar' in the Elizabethan Theatre.

It is now generally agreed that Shakespeare's plays are best produced under conditions similar to those of the Elizabethan theatre. So it will be not out of place to consider how the play was originally staged. Here, we will point out those scenes only which were acted, wholly or in part, in the gallery or on the inner stage. All of the rest may be assigned without question to the main stage.

In act III, Scene iii, the **upper stage** or **gallery** was undoubtedly used as the pulpit from which Brutus and Antony addressed the crowd who were assembled below on the main stage. It is quite clear that Brutus must have ascended the gallery between line 8 and 11 and must have descended at line 62. Antony in his turn ascended it at line 66 and descended between 162 and 165 in order to show to the assembled mob Cæsar's wounds. Then again the gallery must have been used in Act, V Scene iii, to serve as the hill which Pindarus climbs to get a better view of Titinius's ride.

The **inner stage** was used perhaps in Act II, Scene i, to serve as the quiet retreat of the "orchard," but we must remember that here only Brutus's soliloquies and his conversations with Lucius could have taken place. With the entry of the conspirators the number of characters must have required the use of the main stage. So we must imagine the rest of the scene to have been acted on the main stage. Secondly, the inner stage must have been used again in Act

II, Scene ii, to suggest an interior possibly furnished with a bed, but here, also, on account of the number of actors present, most of the dialogue must have been conducted on the main stage. *Thirdly*, the inner stage must have been used in Act IV, Scene i, to suggest the interior where the triumvirs meet, but it is highly probable that the table must have been pushed forward from the inner stage on to the main stage so that the actors might be fully visible to the audience. *Fourthly*, at the end of Act IV, Scene ii, Brutus and Cassius must have passed behind the curtain to the inner stage, which then became the tent we find mentioned in Act IV, Scene iii. *Lastly*, Cæsar's ghost must have appeared at the back of the inner stage which was perhaps the darkest and the most retired spot available.

"The staging of Act III, Scene i, demands special consideration. The stage direction at line 12 usually reads 'Cæsar goes up to the Senate-House, the rest following.' This would imply that the company are to ascend the upper stage or gallery. But it is hardly conceivable that Shakespeare would have arranged for the assassination in the cramped quarters of the gallery. What seems more probable is that Cæsar and his train mounted the main stage near its front and then at line 12 moved back towards the inner stage, which was probably open to suggest the interior of the Senate-House. The action that follows, however, must have been carried out on the main stage, "up-stage", no doubt, but not at the back of the inner stage."

XXXII

The Lasting Popularity of the Play.

"*Julius Cæsar* was received with applause, and soon became very popular. Of this we have contemporary evidence. Leonard Digges vaunts its scenic attractiveness at the expense of Ben Jonson's *Roman* plays :—

So have I seen, when Cæsar would appear,
And on the Stage at halfe-sword parley were
Brutus and *Cassius* : oh how the Audience

Were ravish'd, with what new wonder they went
 thence,
 When some new day they would not brooke a line
 Of tedious (though well laboured) *Catiline*.

The learned rejoiced in the breath of air from ancient Rome which met them in these scenes, and the populace was entertained and fascinated by the striking events and heroic characters of the drama.

The immediate success of the play is proved by this fact, among others, that it at once called forth a rival production on the same theme. Henslow notes in his diary that May 1602, on behalf of Lord Nottingham's company, he paid five pounds for a drama called *Cæsar's Fall* to the poets Munday, Drayton, Websten, Middleton, and another. It was evidently written to order. And as *Julius Cæsar*, in his novelty, was unusually successful, so too, we still find it reckoned one of Shakespeare's greatest and profoundest plays, unlike the English 'Histories' in standing alone and self-sufficient, characteristically composed, forming a rounded whole in spite of its apparent scission at the death of Cæsar, and exhibiting a remarkable insight into Roman character and the life of antiquity."—George Brandes.

XXXIII

The Style of the Play.

Any one who has read several different plays of Shakespeare will be struck at once on reading *Julius Cæsar* with the rounded completeness with which every thought is expressed. There is, in general, a balance between thought and expression. The thought is sufficient for the words; the words are sufficient for the thought. The style of the play is remarkably free from faults. Passages which illustrate well this great clearness and adequacy of expression which mark this play are the first dialogue between Brutus and Cassius (Act I, Scene ii, lines 25—181), and the speech in which Brutus refuses to bind the conspirators by an oath, (Act II, Scene i, lines 114—140).

Let us examine the account of the swimming-match between Cassius and Cæsar (Act I, Scene ii, lines 94 - 115).

I was born free as Cæsar; so were you :
 We both have fed as well ; and we can both
 Endure the winter's cold as well as he :
 For once, upon a raw and gusty day,
 The troubled Tiber chafing with her shores,
 Cæsar said to me, 'Darest thou, Cassius, now
 Leap in with me into this angry flood,
 And swim to yonder point?' Upon the word,
 Accoutred as I was, I plunged in,
 And bade him follow : so indeed he did.
 The torrent roar'd, and we did buffet it
 With lusty sinews, throwing it aside
 And stemming it with hearts of controversy ;
 But ere we could arrive the point proposed,
 Cæsar cried, 'Help me, Cassius, or I sink !'
 I, as Æneas, our great ancestor,
 Did from the flames of Troy upon his shoulder
 The old Anchises bear, so from the waves of Tiber
 Did I the tired Cæsar.

Cassius narrates the incident in a vigorous language which hardly contains a single condensed phrase. There is not a word in it that does not illustrate one thought or another. What a graphic, vivid, and life-like picture of the swimming-match! Especially the last four lines form a long and explicit close and serve as an excellent specimen of the rhetorical largeness which delights us in this play. "Clearness, fullness of language—with occasional overfullness—and loftiness may be said to be three marked qualities of the style of this play." Such a style is generally adopted by Shakespeare in the plays that belong to the middle period. "In the earliest plays," says Dowden, "the language is sometimes as it were a dress put upon the thought—a dress ornamented with superfluous care; the idea is at times hardly sufficient to fill out the language in which it is put; in the middle plays (*Julius Cæsar* serves as an example) there seems a perfect balance and equality between the thought and its expression."

Hudson says : "In *Julius Cæsar* the diction is more gliding and continuous, and the imagery more round and amplified, than in the earlier dramas or in those known to belong to Shakespeare's latest period. These distinctive notes are of a nature more easily to be felt than described, and to make them felt examples will best serve. Take then a passage from the soliloquy of Brutus just after he has pledged himself to the conspiracy :

'Tis a common proof,
That lowliness is young ambition's ladder,
Where to the climber upward turns his face;
But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend.

Here we have a full, rounded period in which all the elements seem to have been adjusted, and the whole expression set in order, before any part of it was written down. The beginning foresees the end, the end remembers the beginning, and the thought and image are evolved together in an even, continuous flow. The thing is indeed perfect in its way, still it is not in Shakespeare's latest and highest style. Now take a passage from *The Winter's Tale* :

When you speak, sweet,
I'd have you do it ever : when you sing,
I'd have you buy and sell so, so give alms,
Pray so ; and, for the ordering your affairs,
To sing them too : when you do dance, I wish you
A wave o' the sea, that you might even do
Nothing but that ; move still, still so,
And own no other function.

Here the workmanship seems to make and shape itself as it goes along, thought kindling thought, and image prompting image, and each part neither concerning itself with what has gone before, nor with what is coming after. The very sweetness has a certain piercing quality, and we taste it from clause to clause, almost from word to word, as so many keen darts of poetic rapture shot forth in rapid succession. Yet the passage, notwithstanding its swift changes of imagery and motion, is perfect in unity and continuity."

XXXIV

Shakespeare's Use of Rhyme.

In his early plays Shakespeare used the rhymed lines very largely while the number becomes successively smaller and smaller in the later plays; so that the proportion of rhymed couplets in a piece is one of the surest indications of the period to which it belongs.

(a) *If there is much rhyme, the play is early.*

(b) *If there is little rhyme, the play is late.*

"In Shakespeare's early comedies there is a very large proportion of rhymed verse. Thus in *Love's Labour's Lost*, there are two rhymed lines to every one of blank verse. In *The Comedy of Errors*, there are 380 rhymed lines to 1150 unrhymed. In Shakespeare's latest plays there is little or no rhyme. In *The Tempest* two rhymed lines occur: in *The Winter's Tale* not one."—Dowden.

In applying the rhyme test we must exclude the cases where Shakespeare deliberately employs rhyme for certain definite purposes. Thus the rhyme of the Masque in Act IV of *The Tempest* has no bearing whatsoever on the date of the play because Masques were usually written in rhymed measures. Similarly, all songs such as we get in *As You Like It*, *The Tempest*, *Much Ado About Nothing*, and *The Winter's Tale* must, of course, be excluded. Again, the play-scene in *Hamlet* has no bearing on the date of the play because it is designedly written after the manner of the old-fashioned rhymed tragedy.

Let us for a moment consider the reasons which led Shakespeare to adopt blank-verse and gradually abandon rhyme. The use of rhyme has *three* main defects:—

(i) *Rhyme is artificial.* In everyday life we do not converse in rhyme, therefore, the use of rhyme destroys the *naturalness* of speech. It makes the play a fiction and not a reality. And this is especially the case where a great emotion is exhibited by the dramatist, because at that time rhyme destroys the illusion of reality. Lear raving at Goneril in rhymed couplets does not come home to us with a force of reality. He becomes

rather an artificial figure. Blank verse, on the other hand, imparts *naturalness*, and naturalness greatly helps to make fiction appear like truth.

(ii) The use of rhyme imposes *restraint* upon the writer, because he is sometimes forced to invert the order of words. But in the case of blank verse there is absolute *freedom*. In the rhyme, one is forced to confine the sense within the limits of the couplet, whereas in the blank verse the sense "runs on" easily from line to line.

(iii) The use of rhyme becomes *monotonous* when we constantly come across pauses at the end of a line, but the blank verse introduces a good deal of *variety*, because pauses occur often in the middle of the lines.

Rhyme is employed by Shakespeare :

(i) *to mark the close of a scene*. This was important at a time when plays were performed without change of scenery or dropping of curtains. Dr. Abbot says, "Rhyme was often used as an effective termination at the end of a scene when scenery was not changed or the arrangements were so defective that the change was not easily perceptible ; it was, perhaps, additionally desirable to mark a scene that was finished. Mark the following lines in *Julius Cæsar* :

- (a) The second scene of the First Act is rounded off by means of a rhymed couplet :

And after this let Cæsar seat him sure ;
For we will shake him, or worse days endure.

- (b) The third scene of the Second Act ends with a rhymed couplet :

If thou read this, O Cæsar, thou mayest live ;
If not, the Fates with traitors do contrive.

- (c) In the same way, the third scene of the Fifth Act ends with a rhymed couplet:

'Tis three o'clock ; and, Romans, yet ere night
We shall try fortune in a second fight,

- (d) Lastly, there is a rhymed couplet to mark the end of the fifth scene of the Fifth Act :

So call the field to rest ; and let's away,
To part the glories of this happy day.

(ii) *to mark the close of a chapter in a man's career, and to suggest farewell.*

- (a) In *As You Like It* we find old Adam and Orlando using rhyme when about to set forth on their expedition, severally bidding farewell to their former life. (Act II, Scene ii).

- (b) In *Richard II* we find the King's favourites using rhyme when they are going to part for ever, which suggests that the period of prosperity is over (Act II, Scene iii, lines 142—149).

- (c) In *King Lear*, we find the banished Kent using rhyme while taking leave. (Act I, Scene i, lines 183—190).

- (d) In *Julius Cæsar* rhyme is employed when Titinius kills himself :

By your leave, gods : this is a Roman's part :
Come, Cassius' sword, and find Titinius' heart.

Again, when Brutus commits suicide, rhyme is employed :

Farewell, good Strato. Cæsar, now be still :
I kill'd not thee with half so good a will.

(iii) *to mark the conclusion of a train of thought.* A rhymed couplet, frequently epigrammatic or containing a summary of the situations would ensure the noticing of the point by the audience. In *Julius Cæsar*, we have the lines—

Love, and be friends, as two such men should be ;
For I have seen more years, I'm sure, than ye.

to mark the end of the quarrel between the two great generals—Brutus and Cassius.

(iv) *to mark the enunciation of a maxim or proverbial saying.* Maxims stick better in the memory when they are rhymed.

(v) *to mark the formation of a resolution.*

(vi) to mark the utterance of an "*aside*." Dr. Abbott says: "Rhyme was also sometimes used to mark an *aside*, which otherwise an audience might have great difficulty in knowing to be an *aside*."

XXXV

Shakespeare's Use of Prose.

Shakespeare uses prose as a conversational medium of expression. He introduces it—

(1) where he wishes "to lower the dramatic pitch" and does not desire to produce poetical effect. In such places Shakespeare wants to convey the impression of the people merely talking together. Verity says: "Act II, Scene ii—Casca's description of the offer of the crown to Cæsar—illustrates the most important use to which Shakespeare puts prose in his plays, *viz.*, as a colloquial medium of expression. It is always instructive to note how in parts where a conversational, not tragic or poetical, effect is desired, verse gives place to prose, and *vice versa*; and how characters which are viewed in a wholly tragic or poetical light normally use verse alone. Thus in this particular scene, while Casca gives his description in prose, Brutus and Cassius make their comments and questions in verse; and Casca himself speaks entirely in verse at his next appearance, where the interest is purely tragic and his own inner character is revealed under stress of the agitation roused by the storm.

(2) in comic scenes where the comic characters use prose. Touchstone in *As You Like It* never uses blank verse. This use does not occur in *Julius Cæsar* as it has no humorous element.

(3) where the characters are of humble position. In the first scene of the First Act we find that the common people use prose, while the tribunes use verse. The scene is almost comedy; it deals with "low life." The Grave-diggers in *Hamlet* use prose which suggests a scene of a low life.

(4) for letters, proclamations, documents, etc. In *Julius Cæsar*, the letter of Artemidorus is in prose (Act II, Scene iii,

lines 1--7). It is used for the expression of extreme emotions and mental derangement. Ophelia really speaks in prose. Similarly Hamlet and Edgar are both made to use prose when they are feigning insanity.

(5) to express bitterness and contempt, irony and wit and abruptness of thought and feeling. These things can be better expressed in prose than in blank verse. In prose they can be more biting than in blank verse. Hence it is that Hamlet invariably uses prose in speaking to Ophelia and Polonius, Rosencrantz and Guildenstern.

In *Julius Cæsar* Shakespeare employs prose in Brutus' speech (Act III, Scene ii) because it is logical and oratorical in form. Its clearly argumentative tone would be ill suited to poetry.

Again, he uses it in Act III, Scene iii, where prose forms the natural medium of expression of the highly excited mob. Excitement can be expressed better in prose than in verse.

XXXVI

Critical Comments on the Play.

Julius Cæsar as a Tragedy of Character. *Julius Cæsar* written just before the four great tragedies, differs from them chiefly in the fact that Shakespeare adheres strictly to history, whereas in the Romantic Tragedies he had derived no more than a hint from his sources. But like the great tragedies, *Julius Cæsar* shows the serious side of life. All those plays have been called by some "Tragedies of Character." In each of the four plays, *Macbeth*, *Othello*, *Hamlet*, and *King Lear*, we have a hero who gives his name to the play, and who comes to utter ruin and disaster because of a fatal flaw in his own character. In each case the hero is a man of strong personality, great courage and other noble virtues. But in each case he has one weakness: Lear is passionate and lacking in control; Hamlet is duly introspective and troubled by moral scruples; Othello is jealous; Macbeth is keenly ambitious. The tragedies arise from this circumstance, that in each case the hero finds himself faced by events which demand the

very quality in which he is lacking. Fate conspires against each man so that he is tempted on his weak side ; if Othello or Macbeth were placed in the position of Hamlet, the problems of Hamlet which shake his very nature would be settled immediately. Othello or Hamlet, on the other hand, would not have been affected by the promptings of ambition which have brought ruin and disaster to Macbeth. "Now the character in *Julius Cæsar* which seems to influence all the acts of the play, because of a similar weakness of character, is certainly Brutus. The points which seem to have made Shakespeare decide that this was a suitable hero, if indeed the word hero may be used at all in connection with this play, are that Brutus possesses a scholarly and meditative character of moral excellence, which makes him quite unfitted for the practical and active side of life. Allied to this is an obstinate desire to have his own way and to disregard the advice of others who are more experienced. The assassination of Cæsar takes place because of the support of Brutus, and he decided that this question by reference to abstract and general principles of idealism and philosophy, rather than by consideration of the inhumanity of the action of killing a friend and regardless of the probable consequences which commonsense might have foreseen. He disregards the sound advice of Cassius that Antony should be killed along with Cæsar, and this error of judgment leads up to the counter-action and all the subsequent disasters which overtake the conspirators. So, whether we call Brutus a hero or not, it seems possible that it was the suggestion of a character of noble qualities, but possessing a fatal weakness of judgment, which attracted Shakespeare's attention to this theme as suitable material for his tragedy. For Brutus seems to occupy a higher and more commanding position in the play than Cæsar himself, who is only passive and does nothing to further the action of the play." (—Turner.)

Julius Cæsar is a Tragedy of Thought, not of Passion.—

The tragedy of *Julius Cæsar*, though a tragedy of failure, is singularly free from bitterness. "It is not 'all cheerless, dark and deadly' as is the Tragedy of Hamlet, of Macbeth, of Othello, and of Lear. In *Julius Cæsar* the cause of failure more than half redeems the failure itself. Cæsar falls through a royal magnanimity and a generous overtrustfulness;

Brutus through an erroneous but unswerving sense of duty ; Cassius through a fiery though perverted patriotism. The nemesis in *Julius Cæsar* is not that which waits on weak perplexed vacillation as in *Hamlet*, or on craven self-seeking as in *Macbeth*, or on blind credulity rushing on its own ruin as in *Othello*, or on unrestrained wilfulness and mind-shattering infatuation as in *Lear*. There is paths in *Julius Cæsar* ; there is nothing pitiful. There is failure of purpose, of cause, of career, but not of will or character."—(Mark Hunter).

Julius Caesar's resemblance to a Greek tragedy.—

"Though Shakespeare paid no attention to the unities nor consciously followed the rules of classical art, *Julius Cæsar* approaches more nearly to a Greek tragedy in its exclusion of humour, its introduction of the fury or spirit of revenge, its unfigurative strength of diction, and its statuesque art than any other of his tragedies. There is none of the exuberance of wisdom and poetry, none of the overflow of thought and character, none of the tragic humour that we find in *Hamlet* or *Lear*. We see him holding the reign upon his imagination. His passion never overcomes him or leads him to heights whence he may contemplate all existence and its deeper problems."—(J. M. Browne.)

Julius Caesar—a play illustrating the work of Destiny.—

"The play of *Julius Cæsar* has one characteristic in a very much more marked degree than any other of Shakespeare's plays—in the way in which it is pervaded by the notion of irresistible Destiny. Some such effect accompanies almost of necessity any serious introduction of the supernatural ; but neither in *Macbeth* nor in *Hamlet* is the idea present with any thing like the same force as in the play with which we are now dealing, though it accompanies Octavius through *Antony and Cleopatra*. The feeling that the events of greatest import in the world's history are beyond the manipulation of the actors in them—that in these high matters, at any rate,

There's a divinity that shapes our ends,
Rough-hew them how we will—

seems to permeate the whole play. Cæsar sometimes speaks as if he would have said of Destiny what he does say of Danger—

We are two lions littered in one day :
yet it is he who says—

What can be avoided,
Whose end is purposed by the mighty gods ?
Cassius can proclaim with Epicurean fervour that

The fault, dear Brutus, is not in own stars,
But in ourselves, that we are underlings ;

but even he is thoroughly possessed with the sense of *doom* at the end of the play. And the whole of the supernatural machinery is utilized to farther this same effect. If the over-ruling powers so will it, we cannot calculate that the normal results will follow any given act or event. The owl hooting in the market-place is simply a reminder that the ultimate control of things is beyond calculation or human management. And most of all, the idea is embodied in the person of the boy Octavius, who impresses one throughout as the instrument of Fate: triumphant over Brutus and Cassius, and one day to triumph over Antony, not because he is nobler or abler than they, but because he is the chosen means for fulfilling the will of heaven."—(*Arthur D. Innes*)

Julius Caesar—an exceedingly effective play on the stage.—“Upon the stage this play is exceedingly effective. It constantly makes its appeal to the mind through both the eye and the ear. The craftsmen and the tribunes, the stately procession, the mysterious warning of the soothsayer, the careful manipulation of Brutus by the crafty Cassius, the dark gathering of the conspirators, the hesitation and indecision of the unconscious victim, the pomp of the senate chamber, the stabbing of the astonished Cæsar, the mob swayed this way and that by the dignified Brutus and the skilful Antony, the quarrel scene, the ghostly visitor, the stress and strain of the final battles, and the self-inflicted deaths of Cassius and Brutus,—these parts are not all poetical, and they are not all life-like in the fullest meaning of that word, but they are all intensely dramatic. These scenes and incidents make up one connected series ; they constitute a mighty complication, entanglement, followed by a resolution, a steady progress to a definite conclusion. Only those portions and aspects of the entire story are

presented which are really dramatic, which at the same time occupy the eye by the stir and movement of life, and interest the mind by the constant play of character upon character. Not only is history departed from when that will add to dramatic effectiveness; slight improbabilities are permitted for the same purpose. What likelihood, for example, that in real life the funeral of such a ruler as Cæsar would follow immediately after his assassination? Shakespeare does not attempt primarily to secure an outward realism, or to write charming poetry; he does give us deeply real characters and a thrilling action."—*(Tolman.)*

Julius Caesar is never reckoned among the supreme tragedies of Shakespeare.—"Since *Julius Cæsar* has always been a favourite play upon the stage, why is it never reckoned among the supreme tragedies of Shakespeare, such as *Hamlet*, *Othello*, *Lear*, and *Macbeth*? For one thing the stoical, reserved character of Brutus made it practically impossible that he should be a tragic hero of the most effective kind. *Hamlet*, *Othello*, *Lear*, and *Macbeth*, thwarted by hostile circumstances and assailed by bitter enemies, all pour forth torrents of passion; the very depths of their souls are laid bare before us. Such unchecked self-expression is necessary to a tragedy, a soul-tempest, of the most intense type. But Brutus cannot "unpack his heart" in this unrestrained fashion. "The noblest Roman of them all" lives a reserved, self-controlled, high-minded life; and his dying thought is—

My heart doth joy that yet in all my life
I found no man but he was true to me."

—*(Tolman)*

Dramatic irony is a characteristic feature of the Play.
—"As the play is governed by Destiny, a dramatic irony is a characteristic feature throughout. A character will often use words which, besides the obvious meaning, have a second meaning in relation to what will happen later. If the speaker is aware of this second meaning he is consciously ironical; but the dramatic effect is more striking where he is not, for it then seems as if the words were put into his mouth by a power outside himself. Antony is consciously ironical with the citizens when he pretends to be afraid of a riot even while

he suggests it, or poses as the plain, blunt man without oratorical gifts, or appears unwilling to read the will which he had brought with him for the purpose. What he says of the conspirators as he gains over his audience, though in form it does not violate his promise not to blame them, becomes through the ironical emphasis a deadly personal attack.

On the other hand, when one of the citizens expresses a fear that there will come a worse in the place of Cæsar, he does not suspect that that worse man will be Mark Antony whom he so much admires. Nor does Cæsar suspect that his fixed, constant, and unshaken quality is immediately to be exposed to the rude change of death. Nor does Brutus suspect what will be the power of Cæsar's spirit, to 'come by' which he so unwillingly helped to dismember Cæsar."—(Watt)

Julius Caesar—the earliest of the supreme plays. "The play is generally considered to be the supreme plays. There is a majesty in the conception that makes it like gathering and breaking storm. The cause of the murder is a great personal treachery inspired by an unselfish idea. Though it seems inevitable, it is a very little thing that makes it possible. Both Cæsar's murder and Brutus' downfall are almost prevented. A hand stretched out to save both of them. A little domestic treachery inspired by a selfish idea puts aside the interposing hand in both instances. Cæsar will not listen to his wife because he is sure of himself. Brutus will not answer his wife for the same reason. They go on to the magnificent hour which makes the one fine soul in the play a haunted and unhappy soul till he snatches at Death at Philippi.

The verse is calm, like the noble art that shapes the scenes. It is full of majesty. Lines occur in which single unusual words are charged with an incalculable power of meaning.

'Against the Capitol I met a lion.

Who gazed upon me and went surly by.'

'It is the bright day that brings forth the adder.'"—(Masefield)

Hudson says: "As a whole *Julius Cæsar* is inferior to *Coriolanus*, but it abounds in scenes and passages fraught with the highest virtue of Shakespeare's genius. Among these may be specially mentioned the second scene of the first act,

where Cassius sows the seed of the conspiracy in Brutus's mind, warmed with such a wrappage of instigation as to assure its effective germination; also the first scene of the second act, unfolding the birth of the conspiracy, and winding up with the interview, so charged with domestic glory, of Brutus and Portia. The oration of Antony in Cæsar's funeral is such an interfusion of art and passion as realizes the very perfection of its kind. Adapted at once to the comprehension of the lowest mind and to the delectation of the highest, and running its pathos into very quick of them that hear it, it tells with terrible effect on the people; and when it is done we feel that Cæsar's bleeding wounds are mightier than ever his genius and fortune were. The quarrel of Brutus and Cassius is deservedly celebrated. Dr. Johnson thought it 'somewhat cold and unafecting.' Coleridge thought otherwise. But there is nothing in the play that is more divinely touched than the brief scene, already noticed, of Brutus and his boy Lucius—so gentle, so dutiful, so loving, so thoughtful and careful for his master, and yet himself no more conscious of his virtue than a flower of its fragrance. There is no more exquisite passage in all Shakespeare than that which tells of the boy's falling asleep in the midst of his song and exclaiming on being aroused, 'The strings, my lord, are false.'

Composition of the Play.—"What has been most censured in *Julius Cæsar* is, that the piece suffers from a very undramatic form of composition, inasmuch as it obviously falls into two halves, one of which represents the death of Cæsar, the other the history of Brutus and Cassius. And certainly the external composition is defective in so far as in the first half the action turns upon the fall of Cæsar and in the second upon the fate of Brutus and Cassius. Yet both halves are nevertheless externally connected in so far as the subject of the action in the first part is not so much Cæsar's death as, in reality, the conspiracy against his supreme power and the attempt to restore the Republic; in the second, we have the course and unhappy termination of this undertaking. "The unity of interest in a free dramatic poem, however, does not necessarily require to be a purely personal one; in this case the interest—just because it is dramatic—is first of all connected with the action, springs forth out of it, and rises and falls with it. And even though the

free dramatic poem is the more perfect in form and composition the more it manages to concentrate the interest of the action in the one person of the hero, still the historical drama is not bound by exactly the same laws as the freely invented composition. In the *historical* drama, the interest if it is to be *historical* – must above all things be truly historical, then it will be truly poetic as well. History, however, in a certain sense does not trouble itself about persons ; its chief interest is in historical facts and their meaning.

“Now in *Julius Cæsar* we have absolutely only one point of interest – a true, but variously joined, unity. One and the same thought is reflected in the fall of Cæsar, in the deaths of Brutus and Cassius, and in the victory of Antony and Octavius. No man, even though he were as mighty as Cæsar and as noble as Brutus, is sufficiently great to guide history according to his own will; every one, according to his vocation, may contribute his stone to the building of the grand whole, but let no one presume to think than he can, with impunity experiment with it.

“The great Cæsar, however, merely experimented when he allowed the royal crown to be offered to him and then rejected it thrice against his own will. He could not curb his ambition – this history might perhaps have pardoned; but he did not understand her and attempted that which she, at the time at least did not yet wish. The consequence of this error which was entirely his own, the consequence of his arrogant presumption which the still active republican spirit, the old Roman love and pride of freedom stirred up against him, proved his downfall.

“But Brutus and Cassius erred also, by imagining that Rome could be kept in its glory and preserved from its threatening ruin simply by the restoration of the Republic..... They too experimented with history; Cassius trusted that his ambitious and selfish will, and Brutus, that his noble and self sacrificing will, would be strong enough to direct the course of history. For both felt that the moral spirit of the Roaman nation had sunk too deep to be able in future to govern itself as a Republic; Cassius knew, Brutus suspected, that the Republic was coming to an end. But in their republican pride, and feeling their republican honour hurt, they thought themselves called upon to

make an attempt to save it, they trusted to their power to be able, as it were, to take it upon their shoulders and so keep its head above water. This was the arrogance which was added to the error, and which spurred them on not only to unreasonable undertaking but to criminal act; and, therefore, they doubly deserved the punishment which befell them.

"Antony, on the other hand, with Octavius and Lepidus, —the talented voluptuary, the clever actor, and the good-natured simpleton,—although not half so powerful and noble as their opponents, come off victorious because in fact they but followed the course of history and knew how to make use of it. Thus in all the principal parts we have the same leading thought, the same unity in the (historical) interest, except that it is reflected in various ways.....

"Thus history appears represented from one of its main aspects. in its inner, autocratic, active, and formative power, by which, although externally formed by individual men, it nevertheless controls and marches over the heads of the greatest of them."—Ulrici, *Shakespeare's Dramatic Art*.

Other Important Critical Opinions on the Play.

"Everything is wrought out in the play with great care and completeness; it is well-planned and well proportioned; there is no tempestuousness of passion, and no artistic mystery; the style is full, but not overburdened with thought or imagery. This is one of the most perfect of Shakespeare's plays; greater tragedies are less perfect perhaps for the very reason that they try to grasp greater, more terrible, or more piteous themes.

"In *King Henry V* Shakespeare had represented a great and heroic man of action. In the serious plays, which come next in chronological order, *Julius Cæsar* and *Hamlet*, the poet represents two men who were forced to act,—to act in public affairs, and affairs of life and death,—yet who were singularly disqualified for playing the part of men of action. Hamlet cannot act because his moral energy is sapped by a kind of scepticism and sterile despair about life, because his own ideas are more to him than deeds, because his will is diseased. Brutus does act, but he acts as an idealist and theorizer might, with no eyes for the actual bearing

of facts, and no sense of the true importance of persons. Intellectual doctrines and moral ideals rule the life of Brutus ; and his life is most noble, high, and stainless, but his public action is a series of practical mistakes. Yet even while he errs we admire him, for all his errors are those of a pure and lofty spirit. He fails to see how full of power Antony is, because Antony loves pleasure, and is not a Stoic, like himself ; he addresses calm arguments to the excited Roman mob ; he spares the life of Antony and allows him to address to the people ; he advises ill in military matters. All the practical gifts, insight and tact which Brutus lacks, are possessed by Cassius ; but of Brutus's moral purity, veneration of ideals, distinterestedness, and freedom from unworthy personal motive, Cassius possess little. And the moral power of Brutus has in it something magisterial, which enables it to oversway the practical judgment of Cassius. In his wife—Cato's daughter, Portia—Brutus has found one who is equal to and worthy of himself. Shakespeare has shown her as perfectly a woman,—sensitive, finely tempered, tender,—yet a woman who by her devotion to moral ideals, might stand beside such a father and such a husband. And Brutus, with all his stoicism, is gentle and tender ; he can strike down Cæsar if Cæsar be a tyrant, but he cannot roughly arouse a sleeping boy (Act IV Sc. iii. l. 271). Antony is a man of genius, with many splendid and some generous qualities, but self-indulgent, pleasure-loving, and a daring adventurer, rather than a great leader of the state.

“ The character of Cæsar is conceived in a curious and almost irritating manner. Shakespeare (as passages in other plays show) was certainly not ignorant of the greatness of one of the world's greatest men. But here it is his weaknesses that are insisted on. He is failing in body and mind, influenced by superstition, yields to flattery, thinks of himself as almost superhuman, has lost some of his insight into character, and his sureness and swiftness of action. Yet the play is rightly named *Julius Cæsar*. His bodily presence is weak. but his spirit rules throughout the play, and rises after his death in all its might, towering over the little band of conspirators, who at length fall before the spirit of Cæsar as it ranges for revenge.”—Dowden, *Shakespeare Primer*.

"We doubt whether we shall find Shakespeare greater, when he invented everything regardless of his sources, or here where he took all as he found it—whether we shall most admire in the one case his free power of creation, or in the other his submission and self-denial. Far from all pride of authorship and all pursuit after originality, he appears here before a classic biographer, never attempting to strive with nature, but rather reverentially to preserve her uninjured in the genuine form which he found before him...

"It is at the same time wonderful, with what hidden and almost undiscernible power he has converted the text into a drama, and made one of the most effective plays possible. Nowhere else has Shakespeare executed his task with such simple skill, combining his dependence on history with the greatest freedom of a poetic plan, and making the truest history at once the freest drama. "The play under consideration is a most striking variation on the theme of Hamlet and Macbeth, and gives us a new and remarkable proof of the depth and many-sidedness with which Shakespeare thought out and elaborated any problem he had once seized upon. A deed of greater weight than that demanded of Hamlet or planned by Macbeth is laid on this pattern of a man—the murder of a hero, who had increased the greatness of Rome as much as he had endangered her freedom. It is a deed of a nature doubtful in itself, which is required of him, not one decidedly right or decidedly wrong, like that to which Hamlet was called and to which Macbeth was tempted. The uncertainty, the doubt, the discord, lay in the other instances in the men themselves, here it lies in the thing itself, and is only from thence transferred to an even clearer in thinking and right-judging mind.....

"Brutus is persuaded by his friends to take part in a murder and conspiracy, as he himself calls it ; for the restoration of freedom, his is to prevent an injustice as yet only apprehended on Cæsar's part ; he desires the end, but only the means most necessary for attaining it ; he takes the first step, but not the second and third ; whereas he should either not have taken the first or he should also have taken the others.....

"If Brutus erred more than Cassius in the means he employed in their undertaking, they both erred equally in the

final aim of it. The restoration of the Republic was no longer possible; the people had become unfit for freedom. Shakespeare has not subjected this historical view to any discussion, unsuitable to a drama; but he found it in Plutarch, and with thorough understanding adopted it with artistic representation of his work of art.

"Fortune, chance, Providence, says Plutarch, were against the republicans; it appeared as if the realm could no longer be governed by a plurality, but necessarily demanded one monarch. The gods had, therefore, given the people Cæsar as a mild physician, who was best fitted to restore them, this showed itself when immediately after his death, they lamented him and would never forgive his murderers as Shakespeare expresses it, when it pleased them to need the death of Brutus.

"The poet has described this people according to Plutarch's view of them. First they shouted after Pompey, and when Cæsar came in triumph over Pompey's corpse, they shouted after Cæsar. Brutus kills Cæsar, and they shout after him also..... As soon as Antony advances, they begin to consider 'whether a worse may not come in Cæsar's place;' that another *must* come in his place seems to be no longer a question. With such a people, Brutus's noble thought of restoration was but a lovely dream."—Gervinus, *Shakespeare Commentaries*.

"Shakespeare has in this play and elsewhere shown the same penetration into political character and the springs of public events as into those of everyday life. For instance, the whole design of the conspirators to liberate their country fails from the generous temper and overweening confidence of Brutus in the goodness of their cause and the assistance of others. Thus it has always been. Those who mean well themselves think well of others, and fall a prey to their security.

"That humanity and honesty which dispose men to resist injustice and tyranny, render them unfit to cope with the cunning and power of those who are opposed to them. The friends of liberty trust to the professions of others because they are themselves sincere and endeavour to reconcile the public good with the least possible hurt to its enemies, who have no regard for anything but their own unprincipled ends, and suck at

nothing to accomplish them. Cassius was better cut out for a conspirator. His heart prompted his head. His watchful jealousy made him fear the worst that might happen, and sharpened his patriotism. The mixed nature of his motives made him fitter to contend with bad men. The vices are never so well employed as in combating one another. Tyranny and servility are to be dealt with after their own fashion otherwise they will triumph over those who spare them, and finally pronounce their funeral panegyric, as Antony did that of Brutus.....

"The truth of history in *Julius Cæsar* is very ably worked up with dramatic effect. The councils of generals, the doubtful turns of battles, are represented to the life. The death of Brutus is worthy of him; it has the dignity of the Roman senator with the firmness of the Stoic philosopher. But what is perhaps better than either, is the little incident of his boy, Lucious falling asleep over his instrument, as he is playing to his master in his tent the night before the battle. Nature had played him the same forgetful trick once before, on the night of the conspiracy. The humanity of Brutus is the same on both occasions."—Hazlitt, *Characters of Shakespeare's Plays*.

"Shakespeare's drama rests entirely upon the character of Brutus; and he has even been blamed for not having entitled his work *Marcus Brutus* instead of *Julius Cæsar*. But if Brutus is the hero of the play, the power and death of Cæsar form its subject. Cæsar alone occupies the foreground; the horror felt for his power, and the necessity of deliverance from it fill the whole of the first part of the drama; the other half is consecrated to the recollection and consequences of his death. It is, as Antony says:—

Cæsar's spirit, ranging for revenge;

and, that his sway may not be lost sight of it is still his spirit which, on the plains of Sardis and Philippi, appears to Brutus as his evil genius.

"The picture of this great catastrophe, however, finishes with the death of Brutus. Shakespeare desired to interest us in the events of his drama only as it related to Brutus, just as he presented Brutus to us only in relation to the events. The fact which furnishes the subject of the tragedy, and the

character which accomplishes it, the death of Cæsar and the character of Brutus,—this is the union which constitutes Shakespeare's dramatic work, just as the union of soul and body constitutes life, both elements being equally necessary to the existence of the individual. Before the death of Cæsar was planned, the play does not begin; after the death of Brutus, it ends."—Guizot, *Shakespeare and His Times*.

Nothing can be more interesting, we think, than to follow Shakespeare with Plutarch in hand. The poet adheres to the facts of history with a remarkable fidelity. A few hard figures are painted upon a canvas; the outlines are distinct, the colours are strong; but there is no art in the composition, no grouping, no light and shadow. This is the historian's picture. We turn to the poet. We recognize the same figures, but they appear to live; they are in harmony with the entire scene in which they move; we have at once the reality of nature and the ideal of art, which is a higher nature. Compare the dialogue in the first act between Cassius and Brutus, and the same dialogue as reported by Plutarch, for an example of the power by which the poet elevates all he touches, without destroying its identity. When we arrive at the stirring scenes of the third act, this power is still more manifest. The assassination scene is as literal as may be; but it offers an example apt enough of Shakespeare's mode of dramatizing a fact. When Metellus Cimber makes suit for his brother, and the conspirators appear as intercessors, the historian says, "Cæsar at the first simply refused their kindness and entreaties; but afterwards, perceiving they still pressed on him, he violently thrust them from him." The poet enters into the mind of Cæsar, and clothes this rejection of the suit in characteristic words. Hazlitt, after noticing the profound knowledge of character displayed by Shakespeare in this play, says: "If there be any exception to this remark, it is in the hero of the piece himself. We do not much admire the representation here given of Julius Cæsar, nor do we think it answers the portrait given of him in his *Commentaries*. He makes several vapouring and rather pedantic speeches, and does nothing. Indeed, he has nothing to do. So far the fault of the character is the fault of the plot." The echoes of this opinion are many, and smaller critics wax bold upon the occasion. Boswell says: "There cannot be a stronger proof of Shakespeare's deficiency in classical

knowledge than the boastful language he has put in the mouth of the most accomplished man of all antiquity, who was not more admirable for his achievements than for the dignified simplicity with which he has recorded them." Courtenay had hazarded in his notice of *Henry VIII.*, the somewhat bold assertion that "Shakespeare used very little artifice, and, in truth, had very little design, in the construction of the greater number of his historical characters." Upon the character of Julius Cæsar, he says that Plutarch's having been supposed to pass over this character somewhat slightly is "a corroboration of my remark upon the slight attention which Shakespeare paid to his historical characters. The conversation with Antony about fat men, and with Calphurnia about her dreams, came conveniently into his plan; and some lofty expressions could hardly be avoided in portraying one who was known to the whole world as a great conqueror. Beyond this our poet gave himself no trouble." This is certainly an easy way of disposing of a complicated question. Did Shakespeare give himself no trouble about the characterization of Brutus and Cassius? In them did he indicate no points of character but what he found in Plutarch? Is not his characterization of Cæsar himself a considerable expansion of what he found set down by the historian? At the exact period of the action of this drama Cæsar, possessing the reality of power, was haunted by the weakness of passionately desiring the title of king. Plutarch says: "The chiefest cause that made him mortally hated was the covetous desire he had to be called king." This is the pivot upon which the whole action of Shakespeare's tragedy turns. There might have been another method of treating the subject. The death of Julius Cæsar might have been the catastrophe. The republican and monarchical principles might have been exhibited in conflict. The republican principle would have triumphed in the fall of Cæsar; and the poet would have previously held the balance between the two principles, or have claimed, indeed, our largest sympathies for the principles of Cæsar and his friends, by a true exhibition of Cæsar's greatness and Cæsar's virtues. The poet chose another course. And are we, then, to talk, with ready flippancy, of ignorance and carelessness—that he wanted classical knowledge—that he gave himself no trouble? "The fault of the character is the fault of the plot," says Hazlitt. It would have been nearer the truth

had he said, the character is determined by the plot. While Cæsar is upon the scene, it was for the poet, largely interpreting the historian, to show the inward workings of "the covetous desire he had to be called king," and most admirably, according to our notions of characterization, has he shown them. Cæsar is "in all but name a king." He is surrounded by all the external attributes of power ; yet he is not satisfied :

"The angry spot doth glow on Cæsar's brow."

He is suspicious - he fears. But he has acquired the policy of greatness—to seem what it is not. To his intimate friend he is an actor :

"I rather tell thee what is to be fear'd
Than what I fear; for always I am Cæsar."

When Calphurnia has recounted the terrible portents of the night - when the augurers would not that Cæsar should stir forth—he exclaims :

"The gods do this in shame of cowardice:
Cæsar should be a beast without a heart
If he should stay at home to-day for fear."

But to whom does he utter this, the "boastful language" which so offends Boswell? To the servant who has brought the message from the augurers ; before *him* he could show no fear. But the very inflation of his language shows that he did fear; and an instant after, when the servant no doubt is intended to have left the scene, he says to his wife,

"Mark Antony shall say I am not well,
And, for thy humour, I will stay at home."

Read Plutarch's account of the scene between Decius and Cæsar, when Decius prevails against Calphurnia, and Cæsar decides to go. In the historian we have not a hint of the splendid characterization of Cæsar struggling between his fear and his pride. Wherever Shakespeare found a minute touch in the historian that could harmonize with his general plan, he embodied it in the character of Cæsar. Who does not remember the magnificent lines which the poet puts into the mouth of Cæsar ?

"Cowards die many times before their deaths ;
The valiant never taste of death but once."

Of all the wonders that I yet have heard,
 It seems to me most strange that men should fear ;
 Seeing that death, a necessary end,
 Will come when it will come."

A very slight passage in Plutarch, with reference to other events of Cæsar's life, suggested this : "When some of his friends did counsel him to have a guard for the safety of his person, and some also did offer themselves to serve him, he would never consent to it, but said it was better to die once than always to be afraid of death."...The tone of his last speech is indeed boastful :

"I do know but one
 That unassailable holds on his rank,
 Unshak'd of motion; and that I am he
 Let me a little show it."

That Cæsar knew his power, and made others know it, who can doubt? He was not one who, in his desire to be king, would put on the robe of humility. Altogether, then, we profess to receive Shakespeare's characterization of Cæsar with a perfect confidence that he produced that character upon fixed principles of art. It is true to the narrative upon which Shakespeare founded it; but, what is of more importance, it is true to every natural conception of what Cæsar must have been at the exact moment of his fall.

[*From Ulrici's "Shakespeare's Dramatic Art."*]

The want of unity of interest is the common objection that has been most frequently brought against *Julius Cæsar*. And as long as this particular unity is confounded with the true ideal unity of art, defective composition, or a want of true organic unity, is the greatest censure that can be passed upon a work of art. Now if the unity of interest ought to centre entirely in one *personage* of the drama, then no doubt the objection is just, for it is divided between Cæsar, Brutus and Cassius, and Antony and Octavius. But we cannot for a moment concede that poetical interest is invariably personal; we believe that it attaches as frequently to an idea. In the *historical* drama, the interest must indeed be one, but one *historically*, and then it will be one in a poetical sense also. But in a certain sense history does not at all trouble itself about persons; its chief interest is in *facts*; and their effects and influences. Now in *Julius Cæsar* this interest is one

their hands into their bosoms, and "speak Greek." History, accordingly, here appears under one of its principal aspects—that of its despotic power and energy of development, by which, although worked out by individual minds, it yet rules the greatest of them, and reaches far beyond their widest calculations.

But what can justify apparitions and spirits in an *historical* drama? And in any case, why is it that the ghost of Cæsar appears to Brutus, whose designs, apparently at least, are pure and noble, rather than to Cassius, his sworn enemy? Because, though they appear to be such, they are not so in reality; the design is not really *pure* which has for its first step so arrogant a violation of right. Moreover, Cæsar had been more deeply wronged by Brutus than by Cassius. Brutus like Coriolanus had trampled under foot the tenderest and noblest affections of humanity for the sake of the phantom honour of free citizenship. Brutus, lastly, was the very soul of the conspiracy; if his mental energies should be paralyzed, and his strong courage unnerved, the whole enterprise must fail. And so, in truth, it went to pieces, because it was against the will of history—that is, against the eternal counsels of God. It was to signify this great lesson that Shakespeare introduced the ghost upon the stage. Only once, and with a few pregnant words, does the spirit appear; but he is constantly hovering in the background, like a dark thunder-cloud, and is, as it were, the offended and threatening spirit of history itself. It is with the same purpose that Shakespeare has introduced spectral apparitions into another of his historical pieces—*Richard III.* Both dramas belong to the same historical grade; they both represent important turning-points in the history of the world—the close of an old, and the commencement of a new state of things—and in such times the guiding finger of God is more obviously apparent than at others.

[From Gervinus's "*Shakespeare Commentaries.*"]

The fidelity of Shakespeare to his source [Plutarch] justifies us in saying that he has but copied the historical text. It is at the same time wonderful with what hidden and almost undiscernible power he has converted the text into a drama, and made one of the most effective plays possible. Nowhere else has Shakespeare executed his task with such simple skill, combining his dependence on history with the greatest freedom of a poetic

throughout, and possesses a true and organic unity. One and the same thought is reflected in the fall of Cæsar, in the defeat and death of Brutus and Cassius, and also in the victory of Antony and Octavius. No man, even though he be as great as Cæsar, or as noble as Brutus, is powerful enough to drag at will history in leading-strings; every one in his vocation may contribute his stone to building up the grand whole, but no one must presume to think that he may with impunity try experiments with it. The great Julius was but trying an experiment when he allowed the crown to be offered which he thrice rejected against his will. He could not tame his wild ambition—a fault which history perhaps might have pardoned; but he understood her not; he wished and attempted what she was not ready for: by this self-condemned error, by this arrogance, he precipitated his fate. But Brutus and Cassius erred no less in thinking that Roman could be saved by re-establishing the republic; as if the prosperity of a state depended on its form, and as if the individual could restore the lost morality of the nation by a magic word. As Cæsar thought life unendurable without the outward dignity of a crown, so they could not bear to live without the honour of external liberty, which they mistook for true intrinsic freedom of mind. They also were trying their own experiments with history. The avaricious and ambitious Cassius, as well as the noble-minded and disinterested Brutus, arrogantly thought themselves strong enough to control the course of events. Thus, in their case also, was error associated with presumption, and they doubly deserved the retribution that overtook them. Antony, on the other hand, with Octavius and Lepidus, the talented spend-thrift with the clever actor and the good-hearted simpleton—neither half so able nor so noble-minded as their adversaries—nevertheless prevailed in the struggle, because they consented to follow the course of history and the spirit of their age, and understood how to use it. In *Julius Cæsar*, therefore, we discern throughout the same ground-idea, and a well-distributed organic unity of historical interest in all the characters, whether leading or subordinate. It shines forth even in Portia's death, as well as in the fall of Cato, Cicero, and the other conspirators; Portia and Cato fell with Brutus, and the rest with Cassius, because they did not understand the progress of events, and thought to control it arbitrarily for themselves, or no less wantonly to put

plan, and making the truest history at once the freest drama. The parts seem to be only put together with the utmost ease, a few links taken out of the great chain of historical events, and the remainder united with a closer and more compact unity; but let any one, following this model work, attempt to take any other subject out of Plutarch, and arrange only a dramatic sketch from it, and he will become fully aware of the difficulty of this apparently most easy task. He will become aware what it is to concentrate his mind on one theme strictly adhered to, as is here the case; to refer persons and actions to one idea; to seek this idea out of the most general truths laid down in history; to employ, moreover, for the dramatic representation of this idea none but the actual historical personages; and so at length to arrange this for the stage with that practised skill or innate ability, that with an apparently artless transcript of history, such an ingenious independent theatrical effect can be obtained as that which this play has at no time failed to produce. Indeed, Leonard Digges informs us with what applause *Julius Cæsar* was acted in Shakespeare's time, whilst the tedious *Catiline* and *Sejanus*, which Ben Jonson had worked at with such diligence and labour, were coldly received. Immediately on its appearance the play roused the emulation of all the theatres; the renowned poets Munday, Drayton, Webster, and Middleton wrote a rival piece, *Cæsar's Fall*, in 1602, Lord Stirling a *Julius Cæsar* in 1604, and a *Cæsar and Pompey* appeared in 1607. At the period of the Restoration, *Julius Cæsar* was one of the few works of Shakespeare that were sought out, represented, and criticised. In our own day, in Germany, we have seen it performed, seldom well, but always with applause. Separate scenes, like that between Casca and Cassius during the storm, produce an effect which can scarcely be imagined from merely reading them; the speech of Antony, heightened by the effect of external arrangement and the artifices of conversation, by proper pauses and interruptions, even with inferior acting, carries away the spectator as well as the populace represented; the quarrel between Brutus and Cassius is a trial-piece for great actors, which, according to Leonard Digges, created even in his time the most rapturous applause; and even the last act, which has been often objected to, is capable of exciting the liveliest emotion when well managed and acted with spirit.

* * * * *

The character of Cæsar in our play has been much blamed. He is declared to be unlike the idea conceived of him from his *Commentaries*; it is said that he does nothing, and only utters a few pompous, thrasonical, grandiloquent words, and it has been asked whether this be the Cæsar that "did awe the world?" The poet, if he intended to make the attempt of the republicans his main theme, could not have ventured to create too great an interest in Cæsar; it was necessary to keep him in the background, and to present that view of him which gave a reason for the conspiracy. According even to Plutarch, whose biography of Cæsar is acknowledged to be very imperfect, Cæsar's character altered much for the worse shortly before his death, and Shakespeare has represented him according to this suggestion. With what reverence Shakespeare viewed his character as a whole we learn from several passages of his works, and even in this play from the way in which he allows his memory to be respected as soon as he is dead. In the descriptions of Cassius we look back upon the time when the great man was natural, simple, undissembling, popular, and on an equal footing with others. Now he is spoiled by victory, success, power, and by the republican courtiers who surround him. He stands close on the borders between usurpation and discretion; he is master in reality, and is on the point of assuming the name and the right; he desires heirs to the throne; he hesitates to accept the crown which he would gladly possess; he is ambitious, and fears he may have betrayed this in his paroxysms of epilepsy; he exclaims against flatterers and cringers, and yet both please him. All around him treat him as a master, his wife as a prince; the senate allow themselves to be called *his* senate; he assumes the appearance of a king even in his house; even with his wife he uses the language of a man who knows himself secure of power; and he maintains everywhere the proud, strict bearing of a soldier, which is represented even in his statues. If one of the changes at which Plutarch hints lay in this pride, this haughtiness, another lay in his superstition. In the suspicion and apprehension before the final step, he was seized, contrary to his usual nature and habit, with misgivings and superstitious fears, which affected likewise the hitherto free-minded Calphurnia. These conflicting feelings divide him, his forebodings excite him,

his pride and his defiance of danger struggle against them, and restore his former confidence, which was natural to him, and which causes his ruin; just as a like confidence, springing from another source, ruined Brutus. The actor must make his high-sounding language appear as the result of this discord of feeling. Sometimes they are only incidental words intended to characterize the hero in the shortest way. Generally they appear in the cases where Cæsar has to combat with his superstition, where he uses effort to take a higher stand in his words than at the moment he actually feels. He speaks so much of having no fear that by this very thing he betrays his fear. Even in the places where his words sound most boastful, where he compares himself with the north star, there is more arrogance and ill-concealed pride at work than real boastfulness. It is intended there with a few words to show him at that point when his behaviour could most excite those free spirits against him. It was fully intended that he should take but a small part in the action; we must not, therefore, say with Scottowe that he was merely brought upon the stage to be killed. The poet has handled this historical piece like his English historical plays. He had in his eye the whole context of the Roman civil wars for this single drama, not as yet thinking of its continuation in *Antony and Cleopatra*.

CAESAR'S FUNERAL.

Editor after editor has condemned Brutus' speech as poor and ineffective, and most of them have then proceeded to justify Shakespeare for making it so. It is certainly not meant to be ineffective, for it attains its end in convincing the crowd. Whether it is poor oratory must be to some extent a matter of taste. Personally, accepting its form as one accepts the musical convention of a fugue, I find that it stirs me deeply. I prefer it to Antony's. It wears better. It is very noble prose. But we must, of course, consider it first as a part of the setting out of Brutus' character. Nothing—if the speech itself does not—suggests him to us as a poor speaker; nor, at this moment of all others, would he fail himself. But we know the sort of appeal he would, deliberately, if not temperamentally, avoid. Shakespeare has been accused, too, of bias against the populace. But is it so? He had no illusions about them. As a popular dramatist he

faced their inconstant verdict day by day, and came to write for a better audience than he had. He allows Brutus no illusions, certainly.

"Only be patient till we have appeas'd
The multitude, beside themselves with fear."

This is the authentic voice of your republican aristocrat who is at no pains, either, to disguise his disdain.

"Be patient till the last.

Romans, countrymen and lovers! hear me for my cause; and be silent, that you may hear."

For the tone belies the words; nor is such a rapping on the desk for "quiet, please" the obvious way into the affections of the heady crowd. He concedes nothing to their simplicity.

"Censure me in your wisdom, and awake your senses,
that you may be the better judge."

But the compliment, one fears, is paid less to them than to his own intellectual pride. It is wasted in any case, if we may judge by the third and fourth citizens.

"Let him be Cæsar,
Cæsar's better parts
Shall be crown'd in Brutus."

He has won them; not by what he has said, in spite of it rather; but by what he is. The dramatic intention, and the part the crowd plays in it, is surely plain. Men in the mass do not think, they feel. They are as biddable as children, and as sensitive to suggestion. Mark Antony is to make it plainer.

Antony has entered, and stands all friendless by Cæsar's bier. Brutus descends, the dialogue shifting from prose to easy verse as he shakes free of the enthusiasm, and departs alone. His austere renouncing of advantage should show us how truly alone.

Antony makes no glib beginning; he protests, indeed, that he has nothing to say. He tries this opening and that, is deprecatory, apologetic.

"The noble Brutus
Hath told you Cæsar was ambitious.

If it were so, it was a grievous fault,
And grievously hath Cæsar answered it."

But he is deftly feeling his way by help of a few platitudes to his true opening, and alert for a first response. He senses one, possibly, upon his

"He was my friend ; faithful and just to me"

—for that was a human appeal. But she knows better than to presume on a success ; he returns to his praise of the well-be praised Brutus. He embellishes the tune with two grace-notes ; one of sentiment ; the other of greed. More praise of Brutus and yet more ! But the irony of this will out, and he checks himself. Irony is a tricky weapon with an audience uncertain still. Nor will too much nice talk about honour serve him ; that sort of thing leaves men cold. A quick turn gives us

"I speak not to disprove what Brutus spoke,
But here I am to speak I do know,"

and by the hammering monosyllables of the last line, he is warming to his work, and feels his hearers warming to him.

One may so analyse the speech throughout and find it a triumph of effective cleverness. The cheapening of the truth, the appeals to passion, the perfect carillon of flattery, cajolery, mockery, and pathos, swinging to a magnificent tune, all serve to make it a model of what popular oratory should be. In a school for demagogues its critical analysis might well be an item in every examination paper. That is one view of it. By another, there is nothing in it calculated or false. Antony feels like this ; and, on these occasions, he never lets his thoughts belie his feelings that is all. And he knows, without stopping to think, what the common thought and feeling will be where reason and sentiment will touch bottom — and if it be a muddy bottom what matter ! — because he is himself, as we said, the common man raised to the highest power. So, once in touch with his audience, he can hardly go wrong.

How easy he makes things for them ! No abstract arguments:

"But here's a parchment with the seal of Cæsar.
I found it in his closet. 'tis his will."

We pass now, however, to a less ingenuous, more ingenious, phase of the achievement. Those—it is strange there should be any—who range themselves with the mob and will see in Antony no more than the plain blunt man of his own painting, have still to account for this slim manipulator of Cæsar's will that Shakespeare paints. It is tempting, no doubt, to make men dance to your tune when the thing is done so easily. When they stand, open-eared and open-mouthed, how resist stuffing them with any folly that comes handy? And as there is no limit, it would seem, to their folly and credulity, greed and baseness, why not turn it all to good account—one's own account? Antony is not the man, at any rate, to turn aside from such temptation. Is he less of a demagogue that Cæsar's murder is his theme, and vengeance for it his cause? Does poetic eloquence make demagoguery less vicious—or, by chance, more? Shakespeare's Antony would not be complete without this juggling with Cæsar's will.

What so impresses the unlearned as the sight of some document? He does not mean to read it. They are Cæsar's heirs. There, he never meant to let that slip! Trick after trick of the oratorical trade follows. The provocative appeal to the seething crowd's self-control tagged to the flattery of their generous hearts, the play with the mantle, which they "all do know," that soft touch of the "summer's evening" when Cæsar first put it on! Self-interest well salted with sentiment, what better bait can there be? Much may be done with a blood-stained bit of cloth!

"Through this the well-beloved Brutus stabbed;
And as he pluck'd his cursed steel away,
Mark how the blood of Cæsar followed it,
As rushing out of doors, to be resolved
If Brutus so unkindly knocked, or no."

If our blood were still cold the simile might sound ridiculous, but it thrills us now.

"That was the most unkindest cut of all;
For when the noble Cæsar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquished him: than burst his mighty heart
And, in his mantle muffling up his face,
Even at the base of Pompey's statue,
Which all the while ran blood great Cæsar fell,"

How fine it sounds! How true, therefore, by the standards of popular oratory, it is! There is poetic truth, certainly, in that ingratitude; and as for Pompey's statue, if it did not actually run blood, it might well have done.

"O! what a fall was there, my countrymen;
Then I, and you, and all of us fell down,
Whilst bloody treason flourished over us.
O! now you weep, and I preceive you feel
The dint of pity....."

What were Brutus' tributes to their wisdom compared to this? Antony has won their tears, and has but to seal his success by showing them the very body of Cæsar, and to endorse it with

"Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable....."

for irony is a potent weapon now.

The peroration is masterly, a compendium of excitement. We have again the false restraint from passion, the now triumphant mockery of these honourable men, of their wisdom, their good reason and their private grief; again the plain blunt man's warning against such oratorical snares as the subtle Brutus set; and it is all rounded off with magnificent rhythm, the recurrent thought and word flung like a stone from a sling.

"..... ..but were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar that should move
The stones of Rome to rise and mutiny."

And to what end? To the routing of the conspirators from Rome, truly. A good counter-stroke. But the first victim of Antony's eloquence, as Shakespeare takes care to show us, is the wretched Cinna the poet, who has had nothing to do with Cæsar's murder at all. The mob beat him limb from limb, as children tear a rag doll. Nor does knowledge of his innocence hinder them.

" 'Truly, my name is Cinna.'
'Tear him to pieces; he's a conspirator.'"

'I am Cinna, the poet ; I am Cinna, the poet.'

'Tear him for his bad verses, tear him for his bad
verses.'

'I am not Cinna the conspirator.'

It is no matter, his name's Cinna ; pluck but his name
out of his heart, and turn him going.'

Well, we have had Antony's fine oratory and we may have been, and should have been, stirred by it. But if we have not at the same time watched him, and ourselves, with a discerning eye, and listened as well with a keener ear, the fault is none of Shakespeare's. He draws no moral, does not wordily balance the merits of this cause against that. He is content to compose for the core of his play, with an artist's enjoyment, with an artist's conscience in getting the balance true, this ironic picture ; and finally, to set against the high tragedy of the murder of Cæsar a poor poetaster's wanton slaughter.—

Harley Granville-Barker.

PART III.

CHARACTER-SKETCHES

1. CÆSAR.

Julius Caesar in History. "From the beginning of his political career, he was emphatically a statesman. He was a brilliant and masculine orator, an author of inevitable purity and simplicity of style ; as a general, he disregarded routine and tradition, and conducted each campaign with regard to its own requirements. But he was all these things secondarily and merely because he was a statesman : they were but the means to an end. He had every quality which makes the statesman. He was a born ruler : his talent for organization was unsurpassed : while he never made the blunder of carrying with politics the tone of military command : he was a monarch, but never a tyrant. He was the 'entire and perfect man' and he was this because he was the entire and perfect Roman."

Julius Caesar in Shakespeare. It is not, however, the mightiest Cæsar who dazzles all the world with the splendour of his achievement that Shakespeare has portrayed for us in the tragedy. Shakespeare emphasizes not the Dictator's power and glory, but his weakness.

His Greatness and Military Genius. Shakespeare lightly mentions Cæsar's greatness and military genius. The tribunes, Flavius and Marullus, involuntarily acknowledge his greatness and glory, as they rebuke the plebians for doing honour to Cæsar, and strewing flowers

in his way

That comes in triumph over Pompey's blood.

Cæsar himself proudly refers to his victories in the words—

Have I in conquest stretch'd mine arm so far,
To be afeard to tell grey-beards the truth ?

Antony refers his victories in the words—

He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill.

Again, Antony addresses his dead body thus :

Thou art the ruins of the noblest man
That ever lived in the tide of times,

and feelingly asks—

Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure ?

His Position in Rome. Cæsar's position in Rome is unrivalled. This Shakespeare understands better than the conspirators (*e. g.*, Brutus and Cassius). The Romans and all the Senators consciously or unconsciously feel that Cæsar possesses a unique personality that holds the world in awe. Study the following passages :—

Mark Antony says : "When Cæsar says, 'Do this,' it is performed."

Casca commands silence when Cæsar is about to speak as though some oracle were about to open its lips : "Peace, ho! Cæsar speaks ;" "Bid every noise be still : peace yet again."

Cassius also admits of Cæsar's towering and awe-inspiring personality when he says—

this man
Is now become a god,

and when he speaks of that 'eye whose bend doth awe the world,' and when he points out to Brutus that Cæsar, though people worship him as the very god, is no greater than themselves—

Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonourable graves.

He has established his ascendancy over the nobles and the Senate. The Senate rises as he enters, and Metellus addresses him as

Most high, most mighty, and most puissant Cæsar,

To the Romans he has become the idol of their hearts. When Cæsar is dead, they cry that "Cæsar's better parts shall be crowned in Brutus," and they propose, "Let him be Cæsar."

Cæsar's greatness is shown, not by anything he actually does, but by the envy he excites among some and the dread he inspires in the mind of Brutus of his predominance becoming a menace to republican freedom. He has risen to such a pitch of greatness that the crown is thrice offered to him by Mark Antony though he refuses it from motives of policy. Brutus styles him "great Julius," and "the foremost man of all this world." He is "noble Cæsar," "great Cæsar." His blood is "the most noble of all this world." Cæsar himself is the *heart* of the world; and a "mighty heart" burst when Cæsar died.

He is observant and politic. He has evidently studied the characters of those about him. He gives a minute description of Cassius.

Yond Cassius has a lean and hungry look ;

He thinks too much : such men are dangerous.

Again he says—

Seldom he smiles, and smiles in such a sort

As if he mock'd himself, and scorn'd his spirit

That could be mov'd to smile at any thing.

Such men as he be never at heart's ease

Whiles they behold a greater than themselves :

And therefore are they very dangerous.

He has studied the Roman character, and though he would probably have accepted the crown if he had only followed his wishes, he declines it out of policy. Casca says, "To my thinking, he would fain have had it." Casca is not to be relied on generally but in this instance he probably speaks the truth.

Caesar regards himself as a God. Wood says: "Cæsar does not in the play, evince either the genuine modesty or the quiet self-confidence which usually accompanies true greatness. On the contrary, his 'wisdom is consumed in confidence.' The position to which he has been exalted, the never-failing adulation with which he is surrounded, the successes he has achieved, the flattery that has been his portion—all this has left its mark upon him, so that he already regards himself as a God." The Dictator

refers to himself several times in the third person as "Cæsar." His doing so creates an impression of intense pride and egotism. "He forgets himself as he actually is," says Dowden, "and knows only the vast legendary power named 'Cæsar'. He is a *divinity* to himself, speaking of 'Cæsar' in the third person, as if of some power above and behind his consciousness."

He is arrogant and self-conceited. He is arrogant and indifferent to auguries concerning himself, and he dismisses as a dreamer the soothsayer who bids him 'beware the Ides of March.'

Cæsar. He is a dreamer ; let us leave him : pass.

He speaks in an imperious tone—

What is now amiss

That Cæsar and his Senate must redress ?

Again, Metellus kneels before him, Cæsar says—

These couchings and these lowly courtesies
Might fire the blood of ordinary men

.....Be not fond

To think that Cæsar bears such rebel blood

That will be thaw'd from the true quality

With that which melteth fools ; I mean, sweet words,

Low-crooked courtesies and base spaniel-fawning.

Thy brother by decree is banished :

If thou dost bend and pray and fawn for him,

I spurn thee like a cur out of my way.

His arrogant and self-conceit are again revealed when he tells Cassius and others that their entreaties cannot move him who is as 'constant as the northern star' and 'as immovable as Olympus'.

I could be well moved, if I were as you ;

If I could pray to move, prayers would move me :

But I am constant as the northern star,

Of whose true fix'd and resting quality

There is no fellow in the firmament.

The skies are painted with unnumber'd sparks,

They are all fire and every one doth shine,

But there is but one in all doth hold his place :

So in the world ; 'tis furnish'd well with men,

And men are flesh and blood, and apprehensive ;
 Yet in the number I do know but one
 That unassailable holds on his rank,
 Unshaked of motion : and that I am he,
 Let me a little show it, even in this ;
 That I was constant Cimber should be banish'd,
 And constant do remain to keep him so.

This is the language of arrogance, vanity, and self-conceit.
 Who can lift up Olympus ?

He is sometimes vacillating, though at others he displays firmness. To these is united vacillation of purpose. In his own house, on the morning of the Ides of March, he asserts his contempt for danger, and tells Calpurnia that he will go to the Capitol.

Yet Cæsar shall go forth ; for these predictions
 Are to the world in general as to Cæsar.

Then he allows himself to be persuaded by Calpurnia to stay at home.

Mark Antony shall say I am not well ;
 And, for thy humour, I will stay at home.

Decius arrives and Cæsar again changes his mind and consents to go. The same weakness and irresolution is seen in his desire to be king. The crown itself he desires but reluctantly puts by from fear of popular indignation.

His fear of being thought afraid. Fear, which is an attribute of human nature, Cæsar possessed in him in a marked degree. When Cæsar says—

Danger knows full well

That Cæsar is more dangerous than he,
 he is unconsciously giving vent to his feeling of fear. Certainly the fear which so completely mastered Cæsar was the fear of being though afraid. Full well did Decius know this trait in his character, as he showed by the manner in which he worked upon it for his own ends. When he found that Cæsar was not going to the Capitol, thus frustrating all their designs, he at once said—

If Cæsar hide himself, shall they not whisper
 "Lo, Cæsar is afraid?"

And Cæsar at once says—

How foolish do your fears seem now, Calpurnia !
I am ashamed I did yield to them.
Give me my robe, for I will go.

More than once he gives expression to his feeling of fear—

Of all the wonders that I have yet heard,
It seems to me the most strange that men should fear ?

He is somewhat subject to superstition. In the beginning of the play he bids Antony touch his wife Calpurnia in the holy chase to cure her of barrenness.

Forget not, in your speed; Antonius,
To touch Calpurnia ; for our elders say,
The barren, touched in this holy chase,
Shake off their sterile curse.

Cassius distinctly states that—

He is superstitious grown of late,
Quite from the main opinion he held once
Of fantasy, of dreams and ceremonies.

In Act II Scene *ii*, he is evidently somewhat impressed by the account given to him of the prodigies seen on the earth and in the sky, though before his wife and others he affects to be unconcerned. Before she comes in he has ordered the servant to—

Go and bid the priests do present sacrifice,
And bring me their opinions of success.

His love of flattery. Cæsar is somewhat susceptible to flattery. 'Low-crooked courtesies and base spaniel fawning' may leave him unmoved but he cannot stand the subtle flattery Decius offers to him. He at once yields. When Cassius tells Brutus that Cæsar may not come to the Capitol persuaded by his agurers and terrified by 'the unaccustom'd terror of this night,' Decius at once hints at Cæsar's love of flattery when he says—

Never fear that : if he be so resolv'd,
I can o'ersway him ; for he loves to hear
That unicorn may be betray'd with trees,
And bears with glasses, elephants with holes,

Lions with toils, and men with flatterers :
 But when I tell him he hates flatterers,
 He says he does being then most flattered.
 Let me work ;
 For I can give his humour the true bent,
 And I will bring him to the Capitol.

Caesar is somewhat ambitious. Decius also knows that Cæsar is ambitious and when he finds that Cæsar is not going to the Capitol, he at once puts the most favourable construction upon Calpurnia's dream and thereby stirs the spirit of ambition in Cæsar.

This dream is all amiss interpreted :
 It was a vision fair and fortunate.
 Your statue spouting blood in many pipes,
 In which so many smiling Romans bath'd,
 Signifies that from you great Rome shall suck
 Reviving blood, and that great men shall press
 For tinctures, stains, relics and cognizance.
 This by Calpurnia's dream is signified.

He further adds something that touches Cæsar's ambition—

The senate have concluded
 To give this day a crown to mighty Cæsar.
 If you shall send them word you will not come,
 Their minds may change. Besides, it were a mock
 Apt to be render'd, for some one to say
 'Break up the senate till another time,
 When Cæsar's wife shall meet with better dreams.'

His physical weakness. Shakespeare has given due prominence to all the physical defects of the Dictator. He could not endure, according to Casca's mocking account, the foul breath of the hooting rabblement, but fell down in the marketplace and foamed at mouth. Nor is this 'falling sickness' his only infirmity. He is deaf of one ear. 'Come on my right hand' says he, 'for this ear is deaf.' Shakespeare has also shown him to be inferior in powers of endurance to the spare Cassius, by whom he was once worsted in a swimming contest.

For once, upon a raw and gusty day,
 The troubled Tiber chafing with her shores,

Cæsar said to me, 'Dar'st thou, Cassius, now
 Leap in with me into this angry flood,
 And swim to yonder point? Upon the word,
 Accoutred as I was, I plunged in,
 And bade him follow: so indeed he did.
 The torrent roar'd and we did buffet it
 With lusty sinews, throwing it aside
 And stemming it with hearts of controversy;
 But ere we could arrive the point propos'd,
 Cæsar cried, 'Help me, Cassius, or I sink!'

Again, Cassius brings out Cæsar's feebleness of temper when he gives us an account of Cæsar's illness.

He had a fever when he was in Spain:
 And, when the fit was on him, I did mark
 How he did shake: 'tis true, this god did shake:
 His coward lips did from their colour fly;
 And that some eye whose bend doth awe the world
 Did lose his lustre. I did hear him groan:
 Ay, and that tongue of his, that bade the Romans
 Mark him and write his speeches in their books,
 Alas, it cried, 'Give me some drink, Titinius,'
 As a sick girl.

So Shakespeare paints Caesar. Why? Dunn gives the answer: "It is just because he wished to emphasise the good in Brutus that he has depreciated the character of Cæsar. If he had painted Cæsar as brave magnanimous, and noble every way, no audience could have looked with anything but loathing upon the spectacle of his murder, nor felt the smallest sympathy with his assassins. Shakespeare's interest in this play is not in the tragedy of a great man's ruin by fate or adverse circumstances—an external tragedy, as we might term it—but in the problem of a noble man's struggle in his own mind, the internal tragedy of conflicting motives. In his earlier approaches to tragedy, in *Richard II.*, for instance, he is struck by the force of circumstances playing upon a man's material prosperity; his later tragedies from *Hamlet* on, are all preoccupied with the conflict in a man's own character. Brutus, Hamlet, Macbeth, Othello, each of them is noble in his own way; each of them is confronted with the necessity of choice, with the necessity of action

after choice ; the failure of each is due to weakness ; in weakness of some kind or other usually weakness in dealing with practical affairs, lies the tragedy of Shakespeare's mature plays.

Now if Cæsar's character were presented to us in glowing colours, we should see no ground for conflict in Brutus ; we should regard him as either wilfully blind or abnormally stupid, if not animated by pure hatred himself, at least the willing dupe of those thus hating. As it is, we can understand his fear of what Cæsar may become ; we can sympathise with his desire to save Rome from a tyrant ; we can perceive that in consenting to Cassius he is not altogether his dupe."

It is for a dramatic purpose, therefore, that Shakespeare diminishes the real greatness of Cæsar. Yet his name figures as the title of the play. This is because the play turns upon Cæsar throughout. Shakespeare wants to emphasise that Cæsar dead is a greater force than Cæsar alive, with the enfeebled frame and the arrogant voice. He paints Cæsar's infirmities—both physical and mental—in order to bring into all the greater prominence the 'spirit' that is destined to rise triumphant over all and prove itself stronger than any mere individual. Cæsar's infirmities become as it were a "foil to his irresistible might when set free from physical trammels." It is of this "Cæsar's spirit" that Brutus is thinking when he says :

O Julius Cæsar ! thou art mighty yet !

Thy spirit walks abroad and turns our swords

In our own proper entrails.

His last words are, "Cæsar, now be still ; I kill'd not thee help so good a will." "We feel, as the conspirators began to feel, that there was more in this Cæsar than we thought ; we realize that we were intended, in those earlier acts, to see him as his enemies saw him, those irreconcilables to whom he appeared not as a reformer of an impossible system, but the supplanter of their most cherished institutions. In this way alone could our sympathies be divided, as they are all through the play, between the conspirators and their victim."

2. BRUTUS

This character is the most important in the play. The drama itself might have been named after him, rather than

after Cæsar. The latter dies at the commencement of the Third Act, while Brutus lives on till the conclusion of the Fifth. Still everything hinges on the fate of Cæsar, and Shakespeare was undoubtedly right in calling the drama *Julius Cæsar*. As Professor Dowden observes: "It is the *spirit of Cæsar* which is the dominant power of the tragedy. The bodily presence of Cæsar is but of secondary importance, and may be supplied when it actually passes away by Octavius as its substitute." Brutus himself feels this when he exclaims,—

O Julius Cæsar, thou art mighty yet !
Thy spirit walks abroad.

The character of Brutus is summed up by Mark Antony at the end of the drama.

This was the noblest Roman of them all :
All the conspirators, save only he,
Did all they did in envy of great Cæsar,
He only, in a general honest thought
And common good to all, made one of them.
His life was gentle, and the elements
So mixed in him that nature might stand up
And say to all the world, ' This was a man.'

He is sincere and honourable. Mark Antony's reiterated assertion, " Brutus is an honourable man," is, we think, not intended as a mere sarcasm. Mark Antony really felt and believed so. This seems to be proved by the quotation given above. You may question why such an honourable man heads the conspiracy against Cæsar. He only joins the conspiracy against Cæsar for the public good.

For my part
I know no personal cause to spurn at him,
But for the general.

Cassius has a high opinion of the noble and honourable nature of Brutus, and feels that he must be won by other means than those employed to gain the others. Cassius soliloquises thus :—

Well, Brutus, thou art noble : yet I see
Thy honourable metal may be wrought
From that it is disposed.

Brutus says of himself,—

For let the gods so speed me as I love
The name of honour more than I fear death.

He is a patriotic Roman citizen. Love for Rome, with an intense admiration for her republican freedom, was the leading principle of his political existence. Ligarius calls him "the soul of Rome." He is sprung up from a family whose members have rendered conspicuous services to Rome.

My ancestors did from the streets of Rome
The Tarquin drive, when he was called a king.

This he never forgets. He ever remembers his illustrious ancestry. Upon this theme Cassius continually harps when he wishes to win him over to his cause. He reminds him—

There was a Brutus once that would have brook'd
The eternal devil to keep his state in Rome
As easily as a king.

His motto is "Peace, freedom, and liberty." So intense is his love for Rome that for her sake he is prepared to slay even his best friend Cæsar. Personal considerations have no weight with him. For the sake of patriotism friendship must be sacrificed. He is a zealous custodian of the freedom of Rome and since the present absolute power of the Dictator is a danger to that 'freedom' which is the birth-right of every Roman citizen and worse evils might follow were Cæsar crowned for "that might change his nature," and lead him to "extremities" of tyranny, Cæsar must be sacrificed—so argues the philosopher.

It must be by his death : and for my part,
I know no personal cause to spurn at him,
But for the general. He would be crown'd :
How that might change his nature, there's the question.
It is the bright day that brings forth the adder ;
And that craves wary walking. Crown him ?—that ;—
And then, I grant, we put a sting in him,
That at his will he may do danger with.

that what he is, augmented,
 Would run to these and these extremities :
 And therefore think him as a serpent's egg
 Which, hatch'd, would, as his kind, grow mischievous,
 And kill him in the shell.

Cassius knows how certainly Brutus will respond to the cry of Rome and so devises the letters that win from Brutus the pledge :—

O Rome, I make thee a promise ;
 If the redress will follow, thou receivest
 Thy full petition at the hand of Brutus.

When he goes to the pulpit to explain to his countrymen why he rose against Cæsar, the same love for Rome and her freedom is prominent throughout his speech. That is the reason he assigns to the people for the part he took in the murder of Cæsar. "Romans, countrymen, and lovers ! my appeal is to your judgment. If there be any in this assembly, any dear friend of Cæsar's to him I say that Brutus's love for Cæsar was no less than his. If, then, that friend demand why Brutus rose against Cæsar, this is my answer: not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all free men.....Who is here so base that he would be a bondman ? Who so rude that he would not be a Roman ? Who so vile that he will not love his country ?" The whole of this speech, though somewhat rhetorical, seems intended to express the real feeling of Brutus' heart.

His patriotism is well expressed in the words—
 If it be aught toward the general good
 Set honour in one eye and death i' the other,
 And I will look on both indifferently.

Brutus' love of freedom finds expression thus :—

Brutus had rather be a villager
 Than to repute himself a son of Rome
 Under these hard conditions, as this time
 Is like to lay upon us.

The idea of a Roman citizen's being deprived of his privileges is intolerable to him. Friend and foe alike admit the high

patriotism that inspires him, his disinterested desire to serve the common good. Even his opponent, Mark Antony, bears testimony to his patriotism when he says—

All the conspirators save only he
Did that they did in envy of great Cæsar ;
He only, in general honest thought
And common good to all, made one of them.

His well-known love for Rome and jealous regard for her privileges, together with his reputation for honourable conduct, made him popular and influential with his fellow-citizens. Cassius says,—

O, he sits high in people's hearts :
And that which would appear offence in us,
His countenance, like richest alchemy,
Will change to virtue and to worthiness.

Hence Cassius and other conspirators regard it as a matter of the highest importance to gain the co-operation of Brutus in their plans. Cinna says,—

O Cassius, if you could
But win the noble Brutus to our party.

He appears to be of a moody, thoughtful, serious, studious disposition.—This was probably natural with him, but seems to have increased of late, and to have made him appear somewhat peevish towards his friends. Cassius observes,—

I do observe you now of late :
I have not from your eyes that gentleness
And show of love as I was wont to have ;
You bear too stubborn and too strange a hand
Over your friend that loves you.

Brutus explains that his thoughts, concerned with internal conflicts and broodings over matters on which he could come to no settled convictions, had made him “forget the shows of love to other men.”

In Act II, Scene ii, he is represented as carefully meditating on the present condition of affairs and the proper course of conduct to be pursued under the circumstances of the times.

Portia observes his increasing melancholy, brooding ways, and tells him of it.

Yesternight, at supper,
 You suddenly arose, and walked about,
 Musing and sighing, with your arms across.

Shakespeare, following Plutarch, represents him as very fond of reading. Just before the battle of Philippi, in the very crisis of his fate, he is concerned about his book. "Look, Lucius, here's the book I sought for so ; I put it in the pocket of my gown ; and again, in the same scene—

Let me see, let me see, is not the leaf turned down
 Where I left reading ?

He is of a loving and affectionate nature.—He loved Cæsar with a friendship to be overcome only by his love for Rome. In Act I, Scene *ii*, line 80 he says, " I love him well." He is anxious that Cæsar's body should not be mangled unnecessarily.

Let's us carve him as a dish fit for the gods,
 Not hew him as a carcass fit for hounds.

In his funeral oration after Cæsar's murder he emphatically declares that no one loves Cæsar more than he.

One of the most pleasing touches in his character is his love and admiration for his devoted wife, Portia.

You are my true and honourable wife,
 As dear to me as are the ruddy drops
 That visit my sad heart.

He prays to the gods to render him " worthy of this noble wife." He bears the news of her death with Roman fortitude, but with deep, though suppressed, feeling. —

No man bears sorrow better. Portia is dead.

Brutus evidently has the power of inspiring affection in others. Cæsar loved him, and felt his blow far more than those of the other conspirators.

Judge, O you gods, how dearly Cæsar loved him !
 This was the most unkindest cut of all.

So tender-hearted is Brutus that though, goaded on by his love for Rome, he can strike down Cæsar, he cannot wake a sleeping boy.

He is of a trustful disposition.—He does not seem to suspect the ambitious and selfish aims of some of the other conspirators. He thinks them as noble and honest as himself. Hence the conspirators find it comparatively easy to win him over to their cause.

In the scene, Act II, Scene i., describing the meeting of the conspirators, he receives them all with full confidence, saying—

Give me your hands all over, one by one.

When Cassius suggests that each should take an oath, Brutus rejects the proposal with some vehemence.

No, not an oath.....

Unto bad cause swear
Such creatures as men doubt; but do not stain
The even virtue of our enterprise,
Nor the insuppressible metal of our spirits,
To think that or our cause or our performance
Did need an oath.

When Antony asks to be allowed to pronounce a funeral oration over the body of Cæsar, Brutus consents at once, without suspecting even for a moment the hostile intentions of Antony: "You shall Mark Antony." Cassius, more distrustful, warmly opposes such a dangerous concession

You know not what you do; do not consent
That Antony speak in his funeral:
Know you how much the people may be moved
By that which he will utter?

Notwithstanding the explanation given by Brutus of his intention to speak first, Cassius is by no means satisfied, and exclaims,

I know not what may fall; I like it not.

Brutus had shown the same trustful disposition when Cassius had suggested that Antony and Cæsar must fall together.

Let's us be sacrificers, but not butchers, Caius.

.....

And for Mark Antony, think not of him;

For he can do no more than Cæsar's arm
When Cæsar's head is off.

He is endowed with great courage, physical and moral.
—We have seen how he was not afraid to give Antony the opportunity of speaking to the people over the dead body of Cæsar, and with what fortitude he bore the news of Portia's death.

He has the courage to reprove Cassius and to brave his anger.

Must I give way and room to your rash choler?
Shall I be frighted when a mad man stares?

The apparition of Cæsar visits him, but does it appal him as does Duncan's appal Macbeth? No. Strong in the consciousness of his rectitude of purpose, he interrogates and answers the ghost with a calm and resolute temper.

Brutus. Why comest thou?

Ghost. To tell thee thou shalt see me at Philippi.

Brutus. Well; then I shall see thee again?

Ghost. Ay, at Philippi.

Brutus. Why, I will see thee at Philippi then.

[Exit Ghost]

Now I have taken heart thou vanishest:

I'll spirit, I would hold more talk with thee.

His bearing on the field of battle is that of a brave and courageous man. He meets his death with a calm Roman courage, refusing to fly with the others, and yielding to his fate without a murmur.

Why was Brutus's cause a failure?—Brutus fails because he is an idealist and a theoriser. The 'whole design of the conspirators to liberate their country fails, from the generous temper and over-weening confidence of Brutus in the goodness of their cause and the assistance of others.' He is a philosopher rather than a man of action; a good theorist, but a bad conspirator. Bookish, not practical, he fails to understand men, and misreads the characters of all with whom he is brought into contact. Thus he misjudges Antony, not perceiving that the pleasure-loving habits of the "masker and reveller" are compa-

tible with astute energy in affairs—a mistake that brings about the utter downfall of the conspirators. He misjudges Casca. He misjudges the rabble excited by blood and addresses them in a laboured, argumentative style as if they will take the same philosophic view of things as he does. He misjudges his own wife, vainly believing that she can keep his secret. And he does not see that Cassius is simply “humouring” him and is guided not by sincere patriotism but by personal grudge against Cæsar.

A man so devoid of insight into human nature is doomed to failure when he leaves his study and goes forth into the world to act. He tries to be a paradox, a humane murderer, a considerate politician. Hence it comes about that the public action of Brutus in relation to the conspiracy and its outcome is “a series of practical mistakes.” He does not allow Antony to fall with Cæsar.

Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,—
Like wrath in death and envy afterwards ;
For Antony is but a limb of Cæsar :
Let us be sacrificers, but not butchers, Caius.

Then he allows Antony to address the crowd, in spite of the warning given by Cassius. When his own ineffective speech is finished, he goes away, leaving the mob in Antony's charge and trusting to Antony's promise not to ‘blame’ the conspirators—a great political blunder. He nearly comes to open rupture with Cassius who silently bears his choler, insists on marching to Philippi disregarding the better judgment of Cassius in this respect, gives the word of battle too early, lets his soldiers fall to plunder, and fails to aid his fellow-general. His action can thus be described as a ‘Tragedy of Errors.’

“ Brutus fails therefore because his unselfishness, his genuine patriotism, his conscientiousness, are combined with a want of judgment, an ignorance of men, a want of insight in affairs, which utterly unfit him for leadership. He is not wrecked by the vacillation of Hamlet, the passion of Othello; he does not swerve because he has a divided mind, nor suffer feeling to outweigh reason ; but he reasons wrongly. He trusts his own judgment, because he does not realise that the assumptions from which he reasons are incorrect. He has lived with books, and

does not understand the world around him. Cæsar's dictatorship fills him with dismay; but it is not so much the actual absolutism which shocks him as the fear that Cæsar will claim a crown: whereas Cassius cares little about coronation except so far as he can use the fear of it as a lever to get rid of the monarch. He judges Antony by prepossessions—no man of the world would have assumed that there was nothing to fear in Antony because he was given 'to sports, to wildness, and much company;' or have been soothed by his artfully-worded message into cheerful trustfulness. He takes for granted that a Roman mob will placidly accept his assurance of high motives, and be convinced by his nicely-balanced reasoning—without a suspicion that the entire effect might be scattered to the winds by a skilful appeal to popular passion. He sternly rebukes Cassius for wringing 'from the hard hands of peasants their vile trash,' and would never dream of doing it himself; but it never occurs to him that when he calls on Cassius to aid him with supplies he is practically compelling his colleague to resort to such pressure in order that he may have supplies to give."—(*Innes*)

Being both unpractical and impracticable, he stumbles blindly into blunder after blunder, revealing clearly at each stage his utter inability to play the part he has been assigned by fortune to play. Yet he leaves on our minds the feeling that he rightly deserves the high panegyric which Antony pronounces over his dead.

His life was gentle, and the elements
So mix'd in him, that Nature might stand up
And say to all the world, 'This was a man!'

3. CASSIUS.

Cassius is represented by Shakespeare as the most active of the conspirators, their virtual head. His person, habits, and character are somewhat minutely described by Cæsar.

Yond Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.
Would he were fatter! But I fear him not
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. He reads much;

He is a great observer, and he looks
 Quite through the deeds of men ; he loves no plays,
 As thou dost. Antony ; he hears no music ;
 Seldom he smiles, and smiles in such a sort
 As if he mock'd himself and scorn'd his spirit
 That could be moved to smile at anything.
 Such men as he be never at heart's ease
 Whiles they behold a greater than themselves,
 And therefore are they very dangerous.

He is artful and intriguing. Lean, gaunt, hungry, disinclined to sports and revelry, spending his time in reading, observation, and reflection—Cassius is not only artful but intriguing and unscrupulous. He takes pleasure in detecting the weaknesses of his fellow beings. He finds food for satisfaction in Cæsar's merely physical defects. He holds a long conversation with Brutus and in a very artful manner tries to induce him to join in the plot for the assassination of Cæsar. When left alone he exclaims,—

Well, Brutus, thou art noble : yet, I see,
 Thy honourable metal may be wrought
 From that it is disposed : therefore it is meet
 That noble minds keep ever with their likes :
 For who so firm that cannot be seduced ?
 Cæsar doth bear me hard : but he loves Brutus :
 If I were Brutus now and he were Cassius,
 He should not humour me,

thus acknowledging to himself that his suggestions are not altogether upright. He is unscrupulous enough to devise a scheme for throwing fraudulent papers through the windows of Brutus's house in order to shake his allegiance to Cæsar.

He is jealous of Caesar's greatness. Cassius is envious of the Dictator's greatness, and hates him personally. Consequently he has a keen eye for his defects, none for his real merit. Regarding himself as Cæsar's equal, if not as his superior, he cannot brook even in the least the treatment meted out to him by the Dictator. The following extracts illustrate how jealous he is of Cæsar :—

"I was born free as Cæsar ; so were you,"

"This man
Is now become a god, and Cassius is
A wretched creature, and must bend his body
If Cæsar carelessly but nod on him."

"Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves."

"Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great?"

Cassius makes two long speeches in this strain, relating how he (Cassius) had once vanquished Cæsar in a swimming contest, and how Cæsar had displayed the greatest weakness and feebleness when he had the fever.

To be a slave to anyone is foreign to his nature: much more to be a slave to Cæsar whom he hates. Cæsar must therefore be assassinated.

He is more cruel and blood-thirsty than Brutus. He is for doing the work of assassination thoroughly, and killing Antony at the same time as Cæsar.

Let Antony and Cæsar fall together.

Brutus, however, succeeds in restraining him from this part of his plan. He lets no scruples of humanity stand in his way.

He is free from all superstitious scruples and illusions. "Free from all superstitious scruples and all thought of super-human interference in the affairs of men, he stands out bold and self-reliant, confiding in his own powers, his own will, his own management:

Men at some time are masters of their fates :
The fault, dear Brutus, is not in our stars
But in ourselves, that we are underlings.

And the same attitude of mind implies that he is rid of all illusions. He is not deceived by shows. He looks quite through the deeds of men. He is not taken in by Casca's affectation of rudeness. He is not misled by Antony's apparent frivolity. He is not even dazzled by the glamour of Brutus' virtue but notes

its weak side and does not hesitate to play on it. Still less does Cæsar's prestige subdue his criticism. On the contrary, with malicious contempt he recalls his want of endurance in swimming and the complaints of his sick-bed, and he keenly notes his superstitious lapses. He seldom smiles and when he does it is in scorn. We only once hear of his laughing. It is at the interposition of the poet, which rouses Brutus to indignation ; but the presumptuous absurdity of it tickles Cassius' sardonic humour."

Cassius is not an unattractive character. Notwithstanding the taint of enviousness and spite in him, Cassius is far from being a despicable or even an unattractive character. He may play the Devil's Advocate in regard to individuals, but he is capable of a high enthusiasm for his cause, such as it is. We must share his excitement and enthusiasm, as he strides about the streets in the tempest that fills Casca with superstitious dread and Cicero with discomfort at the nasty weather. His republicanism may be a narrow creed, but at least he is willing to be a martyr to it. When he hears that Cæsar is to wear the crown, his resolution is prompt and Roman-like :

I know where I will wear this dagger then :

Cassius from bondage will deliver Cassius.

And surely at the moment of achievement, whatever was mean and sordid in the man is consumed in his prophetic rapture that fires the soul of Brutus and prolongs itself in his response.

Cassius.

How many ages hence

Shall this our lofty scene be acted over

In states unborn and accents yet unknown !

Brutus. How many times shall Cæsar bleed in sport

That now on Pompey's basis lies along

No worthier than the dust.

Cassius' thorough efficiency. And then it is impossible not to respect his thorough efficiency. In whatsoever concerns the management of affairs and of men, he knows the right thing to do, and, when left to himself, he does it. He sees how needful Brutus is to the cause and gains him—gains him, in part by a trickery ; but the trickery succeeds because he has gauged Brutus' nature aright. He takes the correct measure of the danger from Antony, of his love for Cæsar and his talents, which Brutus so contemptuously underrates.

I think it is not meet,
Mark Antony, so well belov'd of Cæsar,
Should outlive Cæsar : we shall find of him
A shrewd contriver ; and, you know, his means,
If he improve them, may well stretch so far
As to annoy us all ; which to prevent,
Let Antony and Cæsar fall together.

So, too, after the assassination, when Brutus says,

I know that we shall have him well to friend ;
he answers,

I wish we may : but yet I have a mind
That fears him much ; and my misgiving still
Falls shrewdly to the purpose.

Brutus seeks to win Antony with general considerations of right and justice, Cassius employs a more effective argument :

Your voice shall be as strong as any man's
In the disposing of new dignities.

He strongly opposes Brutus' proposal to allow Antony to address the people over Cæsar's body. He distrusts Antony, and suspects that he will take advantage of this opportunity of stirring up the minds of the people against the conspirators :

You know not what you do : do not consent
That Antony speak in his funeral ;
Know you how much the people may be moved
By that which he will utter ?

He grasps the situation when the civil war breaks out much better than Brutus :

In such a time as this it is not meet
That every nice offence should bear his comment.

His plans of the campaign are better, and he has a much better notion of conducting the battle.

All such shrewd sagacity is entitled to our respect. Yet more than once Cassius allows his better judgment to be overruled by the impractical Brutus, out of respect for him. The wisdom of the fox yields to the wisdom of the philosopher.

His devotion to Brutus. His devotion to Brutus is well marked. Brutus' noble nature is sufficient to make Cassius give way when the latter wishes to have Cicero as a conspirator and again when he purposes that Antony should be killed with Cæsar. Brutus again overrules him as to the military operations before Philippi. In all these cases Cassius' respect for the noble Brutus makes him give way. Nor is Cassius—hasty and hot-tempered as he is—unkind to Brutus. 'How 'scaped I killing when I crossed you so' says Cassius with a tenderness and sympathy that reveal his heart-felt sorrow at the death of Portia. His unscrupulousness and bitter hatred are thus atoned by some of the good qualities which he possess.

His death. And then his death—in it there is something dignified, too. He meets his death "after the high Roman fashion." The "wreath of victory" for which he struggled in vain during his life is awarded to him in death. Titinius places his garland on the dead man's brow, and in fond regret slays himself, not with his own but with Cassius' sword. Brutus coming upon his dead body pays him this tribute:

The last of all the Romans, fare thee well !
It is impossible that ever Rome
Should breed thy fellow. Friends, I owe more tears
To this dead man than you shall see me pay
I shall find time, Cassius, I shall find time.

4. CONTRAST BETWEEN BRUTUS AND CASSIUS.

Cassius is better cut out for a conspirator than Brutus, and it is he who hatches the plot against Cæsar, and takes the prominent part in its execution. He possesses the very qualities which Brutus lacks. The two present a striking contrast.

The contrast between the two is shown strikingly by the fact that Cassius is actuated primarily by jealousy. He cannot bear to see a greater than himself. He argues that he 'was born free as Cæsar,' and yet this Cæsar 'has become a god' to whom he himself must be a slave. This is most revolting to his nature. To be a slave to anyone is foreign to his nature: much more to be a slave to Cæsar whom he hates. Cæsar must therefore die. And Cassius cares little for honesty so long as he gains his ends. He says that Brutus's 'honourable metal may be wrought from that

it is disposed,' and thus confesses to himself that he is not going to indulge in an honourable project. Nor does he scruple to forge and throw into Brutus's house certain papers urging Brutus to come forth and save Rome from the hands of a tyrant. This is the picture of Cassius we get in the play.

But Brutus acts solely for the good of Rome. His motives are pure and disinterested. It is not from personal motives that he comes to the decision; it is his love of Rome that persuades him of the necessity of taking the life of Cæsar.

For my part

I know no personal cause to spurn at him,
But for the general.

While Brutus has the higher principles, the advantage as regards practical genius and insight into human nature rests with Cassius—"a great observer," who "looks quite through the deeds of men." Brutus is an idealist and a theoriser. He lives a life among books, but fails to understand men, and misreads the character of all with whom he is brought into contact. A Stoic philosopher, he lives in the clouds, but fails to grasp the political bearings of the situation. But Cassius's most admirable quality is that he possesses a clear insight into character. He reads Cæsar like a book. He does not misjudge Antony as Brutus does. He suggests that since Antony is "so well beloved of Cæsar," he must fall with Cæsar. Brutus says that Antony "is but a limb of Cæsar" and that "he can do no more than Cæsar's arm when Cæsar's head is off." So Antony is spared. Again, he warns Brutus against the fatal error he commits in granting permission to Antony to speak in Cæsar's funeral.

"Other illustrations may be cited. Thus Cassius is not deceived by the assumed bluntness of Casca. He, not Brutus, really builds up the whole conspiracy (of which Brutus is little more than the necessary figure-head). He proposes the inclusion of Cicero, whose eloquence might have prevailed with the crowd and counterbalanced Antony's speech. He foresees that Cæsar may be deterred from coming to the Senate-house—an accident which did almost occur and which might have made the conspiracy miscarry altogether. As a general, he gives the better advice, *viz.*, that they should wait for the enemy's attack and not, by leaving a position where they could entrench themselves

strongly stakes everything on a single battle in an unknown country. Cassius, in short, proves himself thoroughly able, first as conspirator, then as soldier, while Brutus is but a bookish student.

Yet the latter is the dominating influence when they are together. In any difference of opinion the unbending Brutus carries his point. Cassius is awed somewhat by the higher character of his friend. Consciousness of inferiority acts as a restraint. The calm presence of Brutus puts his baser motives to shame, and involuntarily brings out all that is best in nature. This is especially noticeable towards the close of the play, *e. g.*, in the dispute with reference to Lucius Pella, when the blustering, defiant anger of Cassius soon gives way to penitent humility."—*Verity*.

Hudson says: "The characters of Brutus and Cassius are nicely discriminated, scarce a word falling from either but what smacks of the man. Cassius is much the better conspirator, but much the worse man; and the better in that because the worse in this. For Brutus engages in the conspiracy on grounds of abstract and ideal justice; while Cassius holds it both a wrong and a blunder to go about such a thing without making success his first care. This, accordingly, is what he works for, being reckless of all other considerations in his choice and use of means. Withal he is more impulsive and quick than Brutus, because less under the self-discipline of moral principle. His motives, too, are of a much more mixed and various quality. He studies to understand men as they are: Brutus, as he thinks they ought to be. Hence, in every case where Brutus crosses him, Brutus is wrong, and he is right—right, if success be their aim. Cassius judges, and surely rightly, that the end should give law to the means; and that "the honourable men whose daggers have stabbed Cæsar" should not be hampered much with conscientious scruples.

Still Brutus overawes him by his moral energy and elevation of character, and by the open-faced rectitude and purity of his principles. Brutus has no thoughts or aims that he is afraid or ashamed to avow; Cassius has many which he would fain hide even from himself.

It is a noteworthy point that Cassius is too practical and too much of a politician to see any ghosts. Acting on far lower principles than his leader, and such as that leader would spurn as both wicked and base, he therefore does no violence to his heart in screwing it to the work he takes in hand ; his heart is even more at home in the work than his head ; whereas Brutus, from the wrenching his heart has suffered, keeps reverting to the moral complexion of his first step. The remembrance of this is a thorn in his side; while Cassius has no sensibilities of nature for such compunctions to stick upon. Brutus is never thoroughly himself after the assassination; that his heart is ill at ease is shown in certain dogged tenacity of honour and over straining of rectitude as if he were struggling to make atonement with his conscience. The stab he gave Cæsar planted in his own upright and gentle nature a germ of remorse, which, gathering strength from every subsequent adversity came to embody itself in imaginary sights and sounds ; the spirit of justice, made an ill angel to him by his own sense of wrong, hovering in the background of his after life, and haunting his solitary moments in the shape of Cæsar's ghost. And so it is well done, that he is made to see the "monstrous apparition" just after his heart had been pierced through with many sorrows at hearing at Portia's shocking death."

5. ANTONY.

Apart from the main group of personages, more or less antagonistic to Cæsar, stands the brilliant figure of his friend and avenger, the eloquent Mark Antony. Shakespeare conceives him as a man of genius and feeling but not of principle, resourceful and daring, ambitious of honour and power, but unscrupulous in his methods and a voluptuary in his life.

He is selfish and a lover of pleasure. This we learn chiefly from the remarks of other characters about him. Cæsar tells him that he is "fond of plays" and "revels long o' nights." Cassius calls him "a masker and a reveller." Brutus says that "he is given to sports, to wildness, and much company," and that "he can do no more than Cæsar's arm when Cæsar's head is off."

He has a great affection for Cæsar. Cassius speaks of "the ingrafted love he bears to Cæsar." He professes his great love for Cæsar in the presence of his assassins.

"That I did love thee, Cæsar, oh, 'tis true," etc..

"How like a dear, stricken by many princes,
Dost thou here lie!"

In his funeral oration over the body of Cæsar, he displays throughout the intense love he bore to his friend.

O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood!

Again,

My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

He tells plainly the enemies of Cæsar that—

Live a thousand years,
I shall not find myself so apt to die:
No place will please me so, no mean of death,
As here by Cæsar, and by you cut off,
The choice and master spirits of this age.

His unscrupulousness and cruelty. A man without any fixed principles, he has no hesitation in using Lepidus first for his own purpose and then turning

him off,

Like to the empty ass, to shake his ears
And graze in commons.

He has no hesitation in determining 'to cut off some charge in the legacies.' And without the slightest compunction, he puts his own nephew on the list of the proscribed. Again he has no hesitation in abusing the trust reposed in him by Brutus, and absolutely defying the spirit of his promise while he adheres to its letter.

He is artful, insinuating and dissembling. He sends his servant to the conspirators to temporise with them, representing that he will join them if they can show good reasons for Cæsar's death. He shakes hands with the conspirators severally, professes friendship towards them, and craves permission to deliver an oration over Cæsar's body. But when he is at the head of an

army, he drops altogether his conciliatory manner, and addresses the conspirators in the strongest language of contempt and abhorrence.

Villains, you did not so when your vile daggers.

His resourcefulness and tact. Nevertheless, though unscrupulous, cruel, self-indulgent, Antony is possessed of qualities which excite admiration. There is a certain dash about the man, and he is animated by a sort of self-reliant resourcefulness. Even when danger stares him in the face, Antony is never at a loss. When the conspirators invite him back to the Capitol after Cæsar's murder, he thinks his hour has come. But the sentimental speech of Brutus and Cassius's more practical bribe make him feel that it is not difficult for him to come to terms with the conspirators—for the moment—and save his life. So he at once professes to join them, dupes them all, keeps his mask, and meditates revenge. The greatest test of his nerve and cleverness is, of course, the occasion of Cæsar's funeral, when he has to deal with a hostile crowd—a crowd that cries "Live Brutus, live, live!" Yet, here, too he proves equal to the crisis. He goes up into the *Rostra*, and sets himself to the impossible task of winning the entire sympathy of his audience and turning their hostility against the conspirators. Brutus has tried to convince the crowd with reasons, with arguments addressed to their intellect. Antony makes his appeal to their heart and performs the miracle. And how is he able to perform this miracle?

Antony's oration. "Friends. Romans, countrymen," he begins, "attend! I am here to bury Cæsar, not to praise him. The evil which men do survives them; the good is often laid away under earth with their bones. Let it be so with Cæsar. He was ambitious. the noble Brutus has told you. If that were so. it was a grievous fault, and Cæsar has paid for it grievously. Here, by leave of Brutus and the rest—for Brutus is a man of honour, and so are they all, all men of honour—I am come merely to speak the last words over my friend.

"For he was my friend, and to me faithful and just; though Brutus—who is a man of honour—says he was ambitious. He brought, in his time, many captives home to this city, and poured their ransoms into the public coffers. When the poor have cried, Cæsar has wept for them. It is hard to detect ambition in all

this ; but Brutus—who is a man of honour—says he was ambitious. You all saw how at the Lupercalia I thrice offered him the kingly crown, and how he refused it thrice. Was this ambition ? Brutus says so : and to be sure, he is a man of honour."

Really these things are no arguments at all. They have either nothing to do with the case, or are perfectly compatible with ambition. He simply recalls the pleasing reminiscences of Cæsar's career. The orator has managed to praise Cæsar while not professing to do so : if he does not disprove what Brutus said, yet in speaking what he does know, he manages to discredit Brutus's authority. And now these regretful associations stirred, he can at any rate ask their tears for their former favourite. Have they lost their reason that they do not at least mourn for him they once loved ? And here he employs a rhetorical trick that suggests his real feeling. His utterance fails him : he must pause :

My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

His listeners are moved already. "There is reason in what he says." "Cæsar has had a great wrong, if you consider." "We may have a worse master than Cæsar." "He refused the crown—so he did so 'tis plain he couldn't have been ambitious." "Poor soul ! look at his eyes, red as fire !" "There is not a nobler man in all Rome than Antony !" Thus they murmur together, while Antony conquers his emotion and begins again.

And now he strikes the note of contrast between Cæsar's greatness yesterday and his impotence to-day. It is such a tragic fall as in itself might move all hearts to terror and pity. He then appeals to their personal interest and makes a reference to Cæsar's will which, if he were to read it to them—but he does not mean to—if he were to read it, would make them run to kiss Cæsar's wounds and dip their handkerchiefs in his blood.

Compassion, curiosity, selfishness are now enlisted on his side. Cries of "The will ! The will !" arise. Antony is quick to take advantage of these. He tells that he will not read the will, for it will inflame them and make them wild and gives a hint to them : "Tis good you know not that you are his heirs." This excites the crowd all the more, "Read the will ! Read it !" they

clamour. But again he protests ; he fears that he wrongs the honourable men whose daggers have stabbed Cæsar. "The will ! the will ! Men of honour ! Traitors ! Read the will !" Antony perceives with satisfaction that his object is being slowly and gradually achieved. So he steps down from the pulpit and asks them to make a ring about Cæsar's corpse. But he does not read the will immediately. He must first stir them to mutinous rage. So he adroitly takes Cæsar's mantle and points out the holes made by the conspirators' daggers in Cæsar's body :—"look in this place ran Cassius' dagger through," "see what a rent the envious Casca made" "through this the well-beloved Brutus stabbed—this was the most unkindest cut of all." And when he finds that his hearers have been weeping merely at the sight of Cæsar's garments, he uncovers his body to them—"Look you here then on him—marred, as you behold, by traitors !"

The effect of this is electrical. They become mad. They shout for revenge. "Fire !" "Kill !" "Slay !" "Death to the traitors !" But Antony, who has worked them to frenzy with such masterly art, must perfect that frenzy before letting them slip. So he goes on and tells them that he is no orator as Brutus is. But—

Were I Brutus

And Brutus Antony, there were an Antony
Would ruffle up your spirits and put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.

Note the last words : Antony does not forget the serious business. He keeps recurring more and more distinctly to the suggestion of mutiny, and for mutiny the citizens are now more than fully primed. They cry : "Burn the house of Brutus ! Down with the conspirators !" And all this Antony has achieved without playing his trump card. They have quite forgotten about the will. They rush off in a fury. But Antony thinks it well to have them beside themselves, so he calls them back for this last maddening draught : "Why, friends, you are going to do you know not what ! Nay, you scarce know yet how much cause you have to love Cæsar. You have forgotten the will I told you of."

"True—the will ! Read the will !"

"Here is the will then, scaled by Cæsar. It gives to every Roman citizen a legacy of seventy-five drachmas,"—again the hubbub is deafening—"and to the citizens in general he bequeaths his gardens and orchards beyond Tiber to them and their heirs for their recreation for ever....."

They listen for no more. They rush on the market place, tearing up benches, stalls, tables, and heaping the wreckage for a funeral pile. They lay the body of Cæsar on it and set fire to the mass; and as it grows hot they pluck out the blazing brands and rush off towards the conspirators' houses, yelling for revenge. Antony can watch now. He has done his work, and done it thoroughly.

And all the while, it will be observed, he has never answered Brutus's charge on which he rested his whole case, that Cæsar was ambitious. Yet such is the headlong flight of his eloquence, winged by genius, by passion, by craft, that his audience never perceives this. No wonder: it is apt to escape even deliberate readers. (*Adapted*)

6. CONTRAST BETWEEN ANTONY AND BRUTUS.

"Shakespeare's portrait of Antony completes the dramatic contrasts he has provided for the clearer demonstration of Brutus's character. Like Cassius, Antony is as little troubled with scruples as Brutus is ruled by them. Like Cassius, too, Antony has a flair for the moment and the action which a situation demands. Unlike Cassius and like Brutus, Antony feels no personal irritation in his subordination to Cæsar. But like Cassius and unlike Brutus, when once he has been stirred, his conduct is increasingly coloured by egotism. In all sincerity he wishes to avenge Cæsar's death, but he does not hesitate to seize for himself all the power he can in the world that Cæsar's death has left masterless.....Unlike Brutus he can show little devotion to an idea that involves self-sacrifice.....He feels nothing of Brutus's pity for his political enemies: with him ruthlessness can reach the point of cynical inhumanity, as, for example, when at the Proscription he bargains away his nephew's life.

Brutus's honesty appears strangely ingenuous by contrast with Antony's subtle acuteness." (*Allen*)

"How does this man sink when, contrasted with Brutus' unselfishness, patriotism, mild forbearance, and saving of blood, we see the triumvir subsequently indifferent to the fate of his political enemies, altering to the prejudice of the people that will of Cæsar's with which he had roused them to revolt, using Lepidus as a beast of burden, and himself silently submitting to young Octavius? And yet we must confess that even this wretch, on the score of humanity recommends himself to us beside the corpse of Cæsar more than even the noble Brutus." (*Gervinus*).

7. OCTAVIUS.

Octavius takes but a small part in the play. He is the heir to Julius Cæsar and the instrument that fate employs for the working out of the nemesis that is to fall on the heads of the conspirators.

His caution is his greatest characteristic. Antony, though older in years, has no power to withstand his strength of mind, his irresistible force, his coolness, and his stubbornness. The 'peevish schoolboy' displays at every stage such self-possession and confidence that we can expect only of a full-grown man, who has had considerable experience of the world. At the conference of the triumvirs, Octavius, though a stripling, shows decisiveness and a grasp of realities.

Octavius. Your brother too must die; consent you, Lepidus?

Lepidus. I do consent—

Octavius. Prick him down, Antony.

He grows impatient as he listens to the abusive language and recriminations of the other generals on the plains of Philippi, and cuts them short saying

Come, Antony, away!

Defiance, traitors, hurl we in your teeth;

If you dare fight to-day, come to the field;

If not, when you have stomachs.

By the time he appears at Philippi, he has already learnt to have the last word and insists on taking for himself the post of

honour:—

Antony. Octavius, lead your battle softly on
Upon the left side of the even field.

Octavius. Upon the right hand I; keep thou the left.

Antony. Why do you cross me in this exigent ?

Octavius. I do not cross you; but I will do so.

It is he who at the parley appeals to the arbitrament of the sword :—

I draw a sword against conspirators;
When think you that the sword goes up again?
Never, till Cæsar's three and thirty wounds
Be well avenged.

The last speech in the play is delivered by him, and denotes that he considers himself the chief man of his party, the one who has to issue orders and makes all necessary arrangements.

So call the field to rest: and let's away,
To part the glories of this happy day.

"He lacks the splendour of Cæsar, the glamour of Antony, the altruism of Brutus, but he knows what he wants and has already learnt how to get it."

8. CASCA.

Casca has a cynical mocking tone throughout. He scoffs at Cicero for quoting Greek, and speaks of the common head with the utmost contempt. "The rabblement shouted and clapped their chopt hands, and threw up their sweaty night caps and uttered such a deal of stinking breath that it had almost choked Cæsar; and for mine own part, I durst not laugh for fear of opening my lips and receiving the bad air." Immediately afterwards he calls them "the tag-rag people."

Casca is a man who shares with Cassius the jealousy of greatness—"the envious Casca," Antony describes him—but he is vastly inferior to Cassius in consistency and manhood. He appears before us at first as the most obsequious henchman of Cæsar. When Cæsar calls for Calpurnia, Casca is at his elbow: "Peace, ho! Cæsar speaks." When Cæsar, hearing the sooth-

sayer's shout, cries, "Ha! who calls" Casca is again ready: "Bid every noise be still: peace yet again!" Casca resents the supremacy of Cæsar as much as the proudest aristocrat of them of all: he is only waiting an opportunity to throw off the mask. But meanwhile in his angry bitterness with himself and others he affects a cross-grained bluntness of speech, "puts on a tardy form" plays the satirist and misanthrope and treats friends and foe with caustic brutality. His personal animosity against Cæsar makes it easy for Cassius who reads him like a book to secure him as a conspirator.

He is superstitious and stands breathless at the omens he sees the night before the assassination.

Either there is a civil strife in heaven
Or else the world, too saucy with the gods,
Incenses them to send destruction.

Cassius works upon the superstitious fears of Casca who is stirred to the very depths of his being by "the strange impatience of the heavens."

It is highly characteristic of Casca that at the assassination he apparently does not dare to face his victim. Antony describes his procedure

Damned Casca, like a cur, behind,
Struck Cæsar on the neck.

Yet even Casca is not without redeeming qualities. His humour, in the account he gives of the coronation fiasco, has an undeniable flavour: its very tartness, as Cassius says, "is a sauce to his good wit." And there is a touch of nobility in his avowal:

You speak to Casca, and to such a man
That is no fleering tell-tale. Hold, my hand;
Be factious for redress of all these griefs,
And I will set this foot of mine as far
As who goes farthest.

And it is 'the envious Casca' that strikes the first blow at Cæsar,

9. CICERO.

Cicero speaks very little in the play, but his portrait is somewhat vividly drawn in two or three speeches allotted to other characters in the drama. He is represented in the play as a man of intellect, who speaks Greek and is unintelligible to the crowd. Cool and sceptical, he cannot guess the cause of Casca's alarm. Even when the horrors of earthquake, wind and lightning are described in detail he asks unmoved:

Why, saw you anything more wonderful?

And after the portents have been enumerated to him, he critically replies:

Indeed, it is a strange-disposed time:

But men may construe things after their fashion,

Clean from the purpose of the things themselves.

And then after a passing reference to current affairs, he bids Casca good night. To him the moral of the whole tempest is: "This disturbed sky is not to be walked."

He is represented not only as a sceptic, but also as a man respected in Rome. Brutus describes him as a fiery orator, passionately discussing public matters in the senate:

Cicero

Looks with such ferret and such fiery eyes

As we have seen him in the Capitol,

Being cross'd in conference with some senators.

Metellus speaks of him as a grave and venerable man and is anxious to include him in the conspiracy—

Oh, let us have him, for his silver hairs

Will purchase us a good opinion,

And buy men's voices to commend our deeds:

It shall be said, his judgment ruled our hands;

Our youth and wildness shall no whit appear,

But all be buried in his gravity.

But Brutus will not allow him to be included in their number; and gives a reason, true to the character of Cicero:—

Oh, name him not; let us not break with him;

For he will never follow anything

That other men begin.

He fell, apparently to the surprise of Cassius, a victim to the cruelty of the triumvirs.

Brutus. Therein our letters do not well agree;
Mine speak of seventy senators, that died
By their proscriptions, Cicero being one.

Cassius. Cicero one ?

Messala. Cicero is dead,
And by that order of proscription.

10. PORTIA.

In this character Shakespeare gives us a faithful portraiture of a noble Roman matron. Although Portia does not often appear, her character is very vividly presented to us.

She is a Roman matron, proud of her husband. She is a "true and honourable wife" of Brutus, accustomed to share his thoughts, his pleasures, his griefs. She is proud of her ancestry:

I grant, I am a woman; but withal
A woman that Lord Brutus took to wife:
I grant, I am a woman; but withal
A woman well-reputed,—Cato's daughter.
Think you I am no stronger than my sex,
Being so fathered and so husbanded ?

Brutus' is Stoic firmness is reflected in her. She gives herself 'a voluntary wound' in the thigh to show how she can endure physical pain:

I have made strong proof of my constancy,
Giving myself a voluntary wound
Here in the thigh : can I bear that with patience,
And not my husband's secrets ?

Brutus has full confidence in her and tells her all his secret engagements.

Portia, go in awhile;
And by and-bye thy bosom shall partake
The secrets of my heart.
All my engagements I will construe to thee,
All the charactery of my sad brows,

Her womanly nature. Portia, 'a daughter of Cato' is Roman in her character, but nevertheless she is lovable, and manifests her highest flights of heroism, womanly feeling and thoughtful womanliness. With anxious love she observes every shadow that crosses her husband's brow, betraying his troubled thoughts. She will know what troubles him: with him she will share the secret that weighs down his spirit. And when at last she does know it, she remains a woman, almost dies of the terrible anxiety which she cannot conceal, and acknowledges:

I have a man's mind, but a woman's might;
How hard it is for woman to keep counsel!

Her anxiety for Brutus is well shown in the following speech:—

I must go in. Ay me, how weak a thing
The heart of woman is! O Brutus,
The heavens speed thee in thine enterprise!
Sure, the boy heard me: Brutus hath a suit
That Cæsar will not grant. Oh, I grow faint.
Run, Lucius, and commend me to my Lord;
Say I am merry; come to me again,
And bring me word what he does say to thee.

Portia at last falls a victim to her intense feeling. Before any actual harm has come to her husband, grief at his absence and apprehension on his account break her heart, and she commits suicide in a fit of insanity. Brutus thus relates to Cassius the cause of Portia's death:

Impatient of my absence
And grief that young Octavius with Mark Antony
Have made themselves so strong;—for with her death
That tidings came: with this she fell distract,
And, her attendants absent, swallowed fire.

11. CALPURNIA.

Calpurnia's relation to Cæsar is very different. The Dictator treats her 'as a child to be humoured, or not, according to his caprice.' On the night before Cæsar's assassination she is filled with apprehension with regard to her husband.

Thrice hath Calpurnia in her sleep cried out,
 'Help, ho! they murder Cæsar!'

She earnestly entreats Cæsar to stay at home, and not to appear in the Capitol on the Ides of March. Her mind has been powerfully affected by the prodigies which have appeared on the earth and in the sky. Cæsar at first refuses but is prevailed upon by her to stay at home. At last, the wily Decius appears upon the scene, puts an auspicious construction upon the omens, and, playing upon Cæsar's ambition and vanity, succeeds in persuading the vacillating Cæsar once more to change his mind and go to the Capitol. There is not 'that absolute communion of soul' between Calpurnia and Cæsar that characterises the relationship between Portia and Brutus.

12. CONTRAST BETWEEN PORTIA AND CALPURNIA.

"The parts of Portia and Calpurnia are small, but they afford an effective and artistic contrast in their appropriateness to the wives of their respective husbands. Calpurnia is merely Cæsar's shadow; she is devoted to him, but seems to have no independent existence; makes no claim to be accounted his companion, but allows her fears to make her importunate—not for trust and confidence, but to have her way. Portia, on the contrary, has a marked and vigorous personality; her womanly fears are as strong as Calpurnia's but she will not let them master her. If her husband is to be in danger she would fain share it; if she may not do so in the body she claims the right to be with him in spirit; but she will in nowise allow her fears to hamper his action. Not till she feels that she has put her powers of self-control to the proof, not till she knows herself worthy, does she claim her right to stand forth as her husband's counsellor and comrade; but when she does claim it, it is not as a favour but as an uncontrovertible right."—(*Innes*)

13. SOME MINOR CHARACTERS.

Lepidus.

He is a man of weak nature. His character affords a strong contrast to the powerful characters of the two other triumvirs, Antony and Octavius. The only active part he

plays in the play is that he goes to Cæsar's house and fetches the will. Otherwise he is a passive character—a character used as a tool both by Antony and by Octavius. Antony disparages him as “a slight, unmeritable man, meet to be sent on errands”, “a barren-spirited fellow”, who “must be taught, and trained, and bid go forth.”

One that feeds

On objects, arts, and imitations,
Which, out of use and staled by other men,
Begin his fashion.

“Do not talk of him,” says Antony, “but as a property.”

Trebonius.

He was one of the conspirators. In Plutarch he plays the part which Shakespeare has in *Julius Cæsar* assigned to Decius Brutus. Artemidous would have warned Cæsar to “trust not Trebonius.”

Decius Brutus.

He was one of the most dangerous conspirator. He was a subtle flatterer and an acute observer of character. When Cassius tells Brutus that just possible Cæsar might not come to the Capitol terrified by “the unaccustomed terrors of this night,” he at once says—

Never fear that : if he be so resolv'd.
I can oversway him ; for he loves to hear
That unicorns may be betray'd with trees,
And bears with glasses, elephants with holes,
Lions with toils, and men with flatterers :
But when I tells him he hates flatterers,
He says he does, being then most flattered.
Let me work ;
For I can give his humour the true bent,
And I will bring him to the Capitol.

Cæsar is prevailed upon by Calpurnia's dreams and fears to stay at home on the fatal Ides of March. The wily Decius appears on the scene puts a most auspicious construction upon Calpurnia's dreams and one that flatters Cæsar. Thus, by playing upon Cæsar's vanity and ambition, he at last succeeds in persuading Cæsar to change his mind and go to the Capitol and

there fall a prey to the daggers of the conspirators. So Decius Brutus plays a very important part in the play.

Metellus Cimber.

He is another conspirator who pleads Cæsar in the most humble and sycophantic terms to recall his banished brother.

Cinna.

He was one of the earliest of the conspirators to join with Cassius in his conspiracy against Cæsar's life. He was so hated by the people that they, in their frenzy, tore to pieces Cinna, the poet, just because he bore the same name.

Flavius and Marullus.

They were tribunes who resented the triumph which Cæsar enjoyed after his victory over the sons of Pompey. They rebuke the people for putting on their best attire, for enjoying a holiday, and for strewing flowers in the way of Cæsar "that comes in triumph over Pompey's blood." They were deprived by Cæsar of their tribuneships, or, as Cæsar has it, "for pulling scarf's of Cæsar's images, are put to silence."

Artemidorus.

He was a teacher of rhetoric. He had an inkling into the plot and vainly tried to war Cæsar against the conspiracy hatched against his life. But Cæsar, as luck would have it, did not pay any heed to him.

Lucius.

"And what a dear little fellow Lucius is!—so gentle, so dutiful, so loving, so thoughtful and careful for his master; and yet himself no more conscious of his virtue than a flower of its fragrance." (*Hudson*)

Ligarius.

He was a close friend and great admirer of Brutus, who styles his "brave Caius" and "my Caius." He is ill, but possesses a spirit which can make him forgetful of his physical pain.

I am not sick, if Brutus have in hand
Any exploit worthy the name of honour.

Again he says—"I will strive with things impossible."

Artemidorus says that Cæsar has wronged him and Metellus tells the conspirators that—

Caius Ligarius doth bear Cæsar hard,
Who rated him for speaking well of Pompey.

He perished with his two brothers in the proscription.

Pindarus and Strato.

"Pindarus and Strato are both described as servants, they are both attached to their masters, they are both reluctantly compelled to assist their masters' death. Should we have thought it possible to differentiate them in the compass of the score or so of lines at the dramatist's disposal? But Cassius' slave, who, since his capture, has been kept like a dog to do whatever his honour might bid him, will not abide the issue and uses his new liberty to flee beyond the Roman world. Strato, to whom Brutus characteristically turns because he is 'a fellow of a good respect' with 'some snatch of honour' in his life, claims Brutus' hand like an equal before he will hold the sword, confronts the victors with praise of the dead, hints to Messala that Brutus' course is the one to follow, and has too much self-respect to accept employment with Octavius till Messala "prefers" that is, recommends him."—(*MacCallum*)

Titinius, Lucilius, and Messala.

Titinius is one of Cassius' chief friends. He seems to feel that his love for Cassius exceeds that of Brutus and kills himself over his dead body. Brutus coming upon the dead bodies of the two friends eulogises saying—

Are yet two Romans living such as these?

Lucilius is a friend of Brutus. He strove to shield Brutus by being taken in his stead at the battle of Philippi. Antony says of him: "I had rather have such men my friends than enemies," and after the battle takes him into his service. He remained with Antony, "and was very faithful and friendly unto him till his death."

Massala who brought the word of Portia's death must tell the same tale of Cassius, with the same keen sympathy for Brutus' grief; and though Strato seems censure him for con-

senting to live "in bondage," he shows no bondman's mind when he grounds his preferment of Strato's having done "the latest service to my master. In addition to being a soldier, he was a patron of learning and the arts, and was himself an historian, a poet, a grammarian, and an orator."

14. THE COMMON PEOPLE.

"That many-headed but withal big-souled creature, the multitude, is charmingly characterised in *Julius Cæsar*. The common people, it is true, are rather easily swayed hither and thither by the contagion of sympathy and of persuasive speech; yet their feelings are in the main right, and even their judgment in the long run is better than that of the pampered Roman aristocracy, inasmuch as it proceeds more than the instincts of manhood. Shakespeare evidently loved to play with the natural, unsophisticated, though somewhat childish heart of the people; but his playing is always genial and human-hearted, with a certain angelic humour in it that seldom fails to warn us towards the subject. On the whole, he understood the people well, and they have well repaid him in understanding him better than the critics have often done. The cobblers' droll humour, at the opening of this play, followed as it is by a strain of the loftiest poetry, is aptly noted by Campbell as showing that the dramatist, "even in dealing with classical subjects, laughed at the classic fear of putting the ludicrous and sublime into juxtaposition." (*Hudson*)

Some Supplementary Notes on Characters.

1. The Historical Cæsar.

"In person Cæsar was tall and slight. His features were more refined than was usual in Roman faces; the forehead was wide and high, the nose large and thin, the lips full, the eyes dark grey like an eagle's, the neck extremely thin and sinewy. His complexion was pale. His beard and moustache were kept carefully shaved. His hair was short and naturally scanty, falling off toward the end of his life and leaving him partially bald. His voice, especially when he spoke in public, was high and shrill. His health was uniformly strong until his last year, when he became subject to epileptic fits. He was

a great bather, and scrupulously clean in all his habits ; abstemious in his food, and careless in what it consisted, rarely or never touching wine, and noting sobriety as the highest of qualities when describing any new people. He was an athlete in early life, admirable in all manly exercises, and especially in riding. In Gaul he rode a remarkable horse, which he had bred himself, and which would let no one but Cæsar mount him. From his boyhood it was observed of him that he was the truest of friends, that he avoided quarrels, and was most easily appeased when offended. In manner he was quite and gentlemanlike, with the natural courtesy of high breeding. On an occasion when he was dining somewhere, the other guests found the oil too rancid for them ; Cæsar took it without remark, to spare his entertainer's feelings. When on a journey through a forest with his friend Oppius, he came one night to a hut where there was a single bed, Oppius being unwell, Cæsar gave it up to him, and slept on the ground.

"In his public character he may be regarded under three aspects - as a politician, a soldier, and a man of letters."

"Like Cicero, Cæsar entered public life at the bar. He belonged by birth to the popular party, but he showed no disposition, like the Gracchi, to plunge into political agitation. His aims were practical. He made war only upon injustice and oppression ; and when he commenced as a pleader he was noted for the energy with which he protected a client whom he believed to have been wronged. When he rose into the Senate, his power as a speaker became strikingly remarkable. Cicero, who often heard him, and was not a favourable judge, said that there was a pregnancy in his sentences and dignity in his manner which no orator in Rome could approach. But he never spoke to court popularity ; his aim from first to last was better government ; the prevention of bribery and extortion, and the distribution among deserving citizens of some portion of the public land which the rich were stealing....

"The practicality which showed itself in his general aims appeared also in his mode of working. Cæsar, it was observed, when anything was to be done, selected the man who was best able to do it, not caring particularly who or what he might be in other respects. To this faculty of discerning and choosing fit

persons to execute his orders may be ascribed the extraordinary success of his own provincial administration, the enthusiasm which was felt for him in the north of Italy, and the perfect quiet of Gaul after the completion of the conquest.....

"It was by accident that Cæsar took up the profession of a soldier; yet perhaps no commander who ever lived showed greater military genius."

"The conquest of Gaul was effected by a force numerically insignificant, which was worked with the precision of a machine. The variety of uses to which it was capable of being turned implied, in the first place, extraordinary forethought in the selection of materials. Men whose nominal duty was merely to fight were engineers, architects, mechanics of the highest order. In a few hours they could extemporize an impregnable fortress on an open hillside. They bridged the Rhine in a week. They built a fleet in a month. The legions at Alesia held twice their number pinned within their works, while they kept at bay the whole force of insurgent Gaul, entirely by scientific superiority."

"He was rash, but with a calculated rashness, which the event never failed to justify. His greatest successes were due to the rapidity of his movements, which brought him on the enemy before they heard of his approach. He travelled sometimes a hundred miles a day, reading or writing in this carriage, through countries without roads, and crossing rivers without bridges. No obstacles stopped him when he had a definite end in view. In battle he sometimes rode but he was more often on foot, bareheaded, and in a conspicuous dress, that he might be seen and recognized.....

"In discipline he was lenient to ordinary faults, and not careful to make curious inquiries into such things. He liked his men to enjoy themselves. Military mistakes in his officers too he always endeavoured to excuse, never blaming them for misfortunes, unless there had been a defect of courage as well as judgment. Mutiny and desertion only he never over-looked. And thus no general was ever more loved by or had greater power over, the army which served under him. He brought the insurgent tenth legion into submission by a single word. When the civil war began and Labienus left him, he told all

his officers who had served under Pompey that they were free to follow if they wished. Not another man forsook him."

"His leniency to the Pompeian faction may have been politic, but it arose also from the disposition of the man. Cruelty originates in fear, and Cæsar was too indifferent to death to fear anything. So far as his public action was concerned he betrayed no passion save hatred of injustice; and he moved through life calm and irresistible, like a force of nature.

"Cicero has said of Cæsar's oratory that he surpassed those who had practised no other art. His praise of him as a man of letters is yet more delicately and gracefully emphatic. Most of his writings are lost; but there remain seven books of commentaries on the wars in Gaul (the eighth was added by another hand) and three books upon the civil war, containing an account of its causes and history. Of these it was that Cicero said, in an admirable image, that fools might think to improve on them, but that no wise man would try it; they were *nudi omni ornatu orationis, tanquam veste detracta*—bare of ornament, the dress of style dispensed with, like an undraped human figure, perfect in all its lines as nature made it. About himself and his own exploits there is not a word of self-complacency or self-admiration. In his writings, as in his life Cæsar is a'ways the same—direct straightforward, unmoved save by occasional tenderness, describing with unconscious simplicity how the work which had been forced upon him was accomplished.

"He wrote with extreme rapidity in the intervals of the labour; yet there is not a word misplaced, not a sign of haste anywhere, save that the conclusion of the Gallic war was left to be supplied by a weaker hand. The commentaries, as an historical narrative, are as far superior to any other Latin composition of the kind as the person of Cæsar himself stands out among the rest of his contemporaries." Froude, *Cæsar: a Sketch*.

2. JULIUS CAESAR IN SHAKESPEARE.

It is evident, as Craik notes, in his *English of Shakespeare*, that the character of Cæsar had taken a strong hold of Shakespeare's imagination. There is perhaps no other historical personage who is so often alluded to in the plays. After quoting illustrative passages from *As You Like It*, *Henry IV.*, *Henry V.*, the

three parts of *Henry VI.*, *Richard III.*, *Hamlet*, and *Cymbeline* Craik remarks: "These passages, taken all together, and some of them more particularly, will probably be thought to afford a considerably more comprehensive representation of 'the mighty Julius' than the play which bears his name. We cannot be sure that the play was so entitled by Shakespeare. 'The Tragedy of Julius Cæsar,' or 'The Life and Death of Julius Cæsar,' would describe no more than half of it. Cæsar's part terminates with the opening of Act III; after that, on to the end, we have nothing more of him but his dead body, his ghost, and his memory. The play might more fitly be called after Brutus than after Cæsar. And still more remarkable is the partial delineation that we have of the men. We have a distinct exhibition of little else beyond his vanity and arrogance, relieved and set off by his good nature or affability. He is brought before us only as 'the spoilt child of victory.' All the grandeur and predominance of his character is kept in the background, or in the shade—to be inferred, at most, from what is said by the other *dramatis personæ*—by Cassius on the one hand and by Antony on the other in the expression of their own diametrically opposite natures and aims, and in a very few words by the calmer, milder and juster Brutus—nowhere manifested by himself. It might almost be suspected that the complete and full-length Cæsar had been carefully reserved for another drama. Even Antony is only half delineated here, to be brought again on another scene... Cæsar is only a subordinate character in the present play; his death is but an incident in the progress of the plot. The first figures, standing conspicuously out from all the rest, are Brutus and Cassius."

Hazlitt, in a similar vein, says that the hero of the play "makes several vapouring and rather pedantic speeches, and does nothing; indeed, he has nothing to do." Other critics have been equally puzzled by Shakespeare's delineation of Cæsar in this play. Hudson, indeed, goes so far as to call it "a downright caricature"; and he is in doubt how to explain it.

To my thinking, the explanation lies on the surface. The "complete and full-length Cæsar," could not be fully and fairly presented in these closing days of his career. As Hazlitt has said, he does nothing, has nothing to do. It might be added that he has nothing even to *say*—in the way of heroic utterance,

He is merely the "walking gentleman" of the stage in two or three scenes before he has to stand up and be killed at the beginning of the third act. What opportunity has he to impress us as "great Cæsar" unless by directly telling us that he is such? A certain assumption of the god, a certain boastful insistence on his freedom from ordinary human weakness—that he is *not* of the cowards that "die many times before their deaths," *not* one whom flattery or importunity can induce to bend from his fixed purpose—this is all that is left him for asserting his preeminence over "ordinary men."

It is Plutarch's Cæsar that the dramatist reproduces—ambitious for kingly power, somewhat spoiled by victory, jealous of his enemies in the state, somewhat fearful and superstitious withal, yet hiding his fears under an arrogant and haughty demeanour. Some of his boastful speeches are directly suggested by Plutarch; as, for instance, the one just quoted about cowards. Plutarch says that when his friends "did counsel him to have a guard for the safety of his person," he would not consent to it, "but said it was better to die once than always to be afraid of death."

Shall we then say with some of the critics that Cæsar is in no sense of the hero of the play, and that it should not have been named for him, but should have been called *Marcus Brutus* instead? The important place that Brutus fills is obvious; but Cæsar is nevertheless the mainspring of the action, and appropriately furnishes the title for the play. It is true that up to the time of his death he has done nothing, said nothing, of much interest or importance; but his real share in action, paradoxical as it may seem, begins with his death. He is, so to speak, "a very lively corpse"; and Shakespeare has emphasized the fact by several significant utterances. Note Antony's graphic prophecy over the dead body of the dictator—the vision of the "domestic fury and fierce civil strife" that are to follow the murder:—

And Cæsar's spirit, ranging for revenge,
With Ate by his side, come hot from hell,
Shall in these confines, with a monarch's voice,
Cry 'Havoc!' and let slip the dogs of war.

And later, now eloquently does Antony make "sweet Cæsar's wounds, poor, poor dumb mouths," speak for him to the crowd in the forum, who rush to "fire the traitors' houses" with the very brands from the funeral pile of Cæsar !

And Cæsar is still "the evil spirit" of the conspirators, as his ghost warns Brutus on his first visit, and will "see him again" on the battlefield that is to settle his fate. And there at Philippi both Brutus and Cassius, as the poet takes pains to tell us with their own mouths, die by the very swords that had been turned against Cæsar. As Cassius falls, he cries :—

Cæsar, thou art revenged
Even with the sword that killed thee !

And Brutus, looking the dead Cassius, exclaims :—

O Julius Cæsar, thou art mighty yet !
Thy *spirit* walks abroad, and turns our swords
In our own proper entrails.

It is not long before he verifies this by his own suicide ; and again, in his last words, he pays tribute to the power of the murdered Julius :—

"Cæsar, now be still ;
I killed not thee with half so good a will."

As I have said, these are significant utterances. Shakespeare meant that we should not fail to see that Cæsar, though dead, was "mighty yet," the ruling spirit, the Nemesis, of the latter half of the play, making good his right to the honour given him in the title, as he in nowise had the opportunity of doing in the earlier half. — *W. J. Rolfe.*

3. Cæsar.

"Cæsar need not condescend to the ordinary ways of obtaining acquaintance with facts. He asks no question of the soothsayer. He takes the royal road to knowledge—intuition. This self-indulgence of his own foibles is, as it were, symbolized by physical infirmity, which he admits in lordly fashion—'Come on my right hand, for this ear is deaf.' Cæsar is entitled to own such a foible as deafness ; it may pass well with Cæsar. If men would have him hear them, let them come to his right ear. Meanwhile, things may be whispered which it were well for him

if he strained an ear—right or left—to catch. In Shakespeare's rendering of the character of Cæsar, which has considerably bewildered his critics, one thought of the poet would seem to be this: that unless a man continually keeps himself in relation with facts, and with his present person and character, he may become to himself legendary and mythical. The real man Cæsar disappears for himself under the greatness of the Cæsar myth. He forgets himself as he actually is and knows himself, speaking of Cæsar in the third person, as if of some power above and behind his consciousness. And at this very moment—so ironical is the time-spirit—Cassius is cruelly insisting to Brutus upon all those infirmities which prove this god no more than a pitiful mortal.....

"It is the spirit of Cæsar which is the dominant power of the tragedy; against this—the spirit of Cæsar—Brutus fought; but Brutus, who for ever errs in practical politics, succeeded only in striking down Cæsar's body; he who had been weak now rises as pure spirit, strong and terrible, and avenges himself upon conspirators.....The ghost of Cæsar (designated by Plutarch only the 'evil spirit' of Brutus), which appears on the night before the battle of Philippi, serves as a kind of visible symbol of the vast posthumous power of the dictator.....Finally, the little effort of the aristocrat republicans sinks to the ground foiled and crushed by the force which they had hoped to abolish with one volent blow.....Brutus dies; and Octavius lives to reap the fruit whose seed had been sown by his great predecessor. With strict propriety, therefore, the play bears the name of Julius Cæsar."—Dowden, *Shakespeare, His Mind and Art*.

4. Brutus and Cassius.

"Shakespeare has scarcely created anything more splendid than the relation in which he has placed Cassius to Brutus. Closely as he has followed Plutarch, the poet has by slight alterations skilfully placed this character, even more than the historian has done, in the sharpest contrast to Brutus—the clever, politic revolutionist opposed to the man of noble soul and moral nature.....

"According to Plutarch, public opinion distinguished be-

tween Brutus and Cassius thus: that it was said that Brutus hated tyranny, Cassius tyrants; yet, adds the historian, the latter was inspired with a universal hatred of tyranny also. Thus has Shakespeare represented him. His Cassius is imbued with a thorough love of freedom and equality; he groans under the prospect of a monarchical time more than the others; he does not bear this burden with thoughtful patience like Brutus, but his ingenious mind strives with natural opposition to throw it off With his hatred of tyrants there is mixed the envy of Cæsar belonging to the more meanly endowed man; he remembers that he had once saved the life of the emperor in a swimming match, that he had seen him sick and subject to human infirmities, and now he is to bow before this man as before a god, he is to see him 'bestride the narrow world, like a Colossus,' while 'petty men walk under his huge legs.' He seems inclined to measure rank by bodily strength rather than by power of mind.....

"The difference, therefore, between his nature and the character of Brutus comes out on every occasion: Brutus appears throughout just as humanely noble as Cassius is politically superior; each lacks what is best in the other, and the possession of which would make each perfect."—*Gervinus, Shakespeare Commentaries.*

"I know no part of Shakespeare that more impresses on me the belief of his genius being superhuman than the scene between Brutus and Cassius (Act IV. Sc. iii). In the Gnostic heresy it might have been credited with less absurdity than most of their dogmas, that the Supreme had employed him to create, previously to his functions of representing, characters."—*Cole-ridge, Lectures on Shakespeare and Milton.*

5. Antony,

"Antony is a man of genius without moral fibre; a nature of a rich, sensitive, pleasure-loving kind; the prey of good impulses and of bad; looking on life as a game, in which he has a distinguished part to play, and playing that part with magnificent grace and skill. He is capable of personal devotion (though not of devotion to an idea), and has indeed a gift for subordination—subordination to a Julius Cæsar, to a Cleopatra.

And as he has enthusiasm about great personalities, so he has a contempt for inefficiency and ineptitude. Lepidus is to him 'a slight, ummeritable man, meet to be sent on errands,' one that is to be talked of not as a person, but as a property.....

"Brutus, over whom his ideals dominate, and who is blind to facts which are not in harmony with his theory of the universe, is quite unable to perceive the power for good or for evil that is lodged in Antony, and there is in the great figure of Antony nothing which can engage or interest his imagination; for Brutus's view of life is not imaginative or pictorial, or dramatic, but wholly ethical. The fact that Antony abandons himself to pleasure, is 'gamesome,' reduces him in the eyes of Brutus to a very ordinary person—one who is silly or stupid enough not to recognize the first principle of human conduct, the need of self-mastery; one against whom the laws of the world must fight, and who is therefore of no importance. And Brutus was right with respect to the ultimate issues for Antony. Sooner or later Antony must fall to ruin. But before the moral defect in Antony's nature destroyed his fortune, much was to happen. Before Actium might come Philippi."—Dowden, *Shakespeare, His Mind and Art*.

6. Portia.

"Portia, as Shakespeare has truly felt and represented the character, is but a softend reflection of that of her husband Brutus. In him we see an excess of natural sensibility, an almost womanish tenderness of heart, repressed by the tenets of his austere philosophy; a Stoic by profession, and in reality the reverse—acting deeds against his nature by the strong force of principle and will. In Portia there is the same profound and passionate feeling and all her sex's softness and timidity held in check by that self-discipline, that stately dignity, which she thought became a woman 'so fathered and so husbanded.' The fact of her inflicting on herself a voluntary wound to try her own fortitude is perhaps the strongest proof of this disposition. Plutarch relates that on the day on which Cæsar was assassinated Portia appeared overcome with terror, and even swooned away, but did not in her emotion utter a word which could affect the conspirators. .CC-0. Kashmir Research Institute. Digitized by eGangotri

"There is another beautiful incident related by Plutarch which could not well be dramatized. When Brutus and Portia parted for the last time in the island of Nisida, she restrained all expression of grief that she might not shake *his* fortitude; but afterwards, in passing through a chamber in which there hung a picture of Hector and Andromache, she stooped, gazed upon it for a time with a settled sorrow, and at length burst into a passion of tears.

"If Portia had been a Christian, and lived in later times, she might have been another Lady Russell; but she made a poor Stoic. No factitious or external control was sufficient to restrain such an exuberance of sensibility and fancy; and those who praise the *philosophy* of Portia and the *heroism* of her death, certainly mistook the character altogether. It is evident from the manner of her death, that it was not deliberate self-destruction, 'after the high Roman fashion,' but took place in a paroxysm of madness, caused by overwrought and suppressed feeling, grief, terror, and suspense."—Mrs. Jameson, *Characteristics of Women*.

JULIUS CÆSAR

COMPLETE TEXT WITH MARGINAL
NOTES & PARAPHRASE OPPOSITE

Dramatis Personæ

JULIUS CÆSAR.

OCTAVIUS CÆSAR,

MARCUS ANTONIUS,

M. ÆMILIUS LEPIDUS,

} *triumvirs after the death of
Julius Cæsar.*

CICERO,

PUBLIUS,

POPILIUS LENA,

} *senators.*

MARCUS BRUTUS,

CASSIUS,

CASCA,

TREBONIUS,

LIGARIUS,

DECIUS BRUTUS,

METELLUS CIMBER,

CINNA.

} *conspirators against Julius Cæsar.*

FLAVIUS and MARULLUS, *tribunes.*

ARTEMIDORUS of Cnidus, *a teacher of Rhetoric.*

A Soothsayer.

CINNNA, *a poet.* Another Poet.

LUCILIUS,

TITINIUS,

MESSALA,

Young CATO,

VOLUMNIUS,

VARRO,

CLITUS,

CLAUDIUS,

STRATO,

LUCIUS,

DARDANIUS.

} *friends to Brutus and Cassius.*

} *servants to Brutus.*

PINDARUS, *servant to Cassius.*

CALPURNIA, *wife to Cæsar.*

PORTIA, *wife to Brutus.*

Senators, Citizens, Guards, Attendants, etc.

SCENE : Rome : the neighbourhood of Sardis : the neighbourhood
of Philippi.

ACT I.

SCENE I. Rome. A Street.

Enter FLAVIUS, MARULLUS, and certain ¹Commoners.

Flav. ²Hence ! home, you idle creatures, get you home ;

Is this a holiday ? What ! know you not,
Being ³mechanical, you ought not walk
Upon ⁴a labouring day without ⁵the sign
Of your profession ? Speak, what trade art thou ?

First Com. Why, sir, a carpenter.

Mar. Where is thy leather ⁶apron, and thy ⁷rule ?
What dost thou with thy best ⁸apparel on ?—
You, sir, what trade are you ?

Sec. Com. Truly, sir, ⁹in respect of a fine workman, I am but, as you would say. ¹⁰a cobbler. 11

Mar. But what trade ¹¹art thou ? Answer me ¹²directly.

Sec. Com. A trade, sir, that I hope I may use ¹³with a safe conscience : which is, indeed, sir, a mender of bad ¹⁴soles.

Mar. What trade, thou knave ? thou ¹⁵naughty knave, what trade ?

Sec. Com. Nay, I ¹⁶beseech you, sir, ¹⁷be not out with me : yet, if you be ¹⁸out, sir, I can mend you.

Mar. What meanest thou by that ? Mend me, thou ¹⁹saucy fellow !

Sec. Com. Why, sir, ²⁰cobble you.

1. Common, ordinary citizens.

2. be off

3 working-men ; artisans

4. working .

5. your working clothes and instruments

6. garment

7. foot rule ; measure

8. dress

9. compared to 10. an unskilled mender ; a botcher

11. do you follow

12. in a straight-forward manner

13 without being ashamed of it

14. soles of shoes (with a pun on "souls")

15 worthless

16. pray

17. do not quarrel

18. out at heel or toe

19. impudent

20. mend your shoes

ACT I.

SCENE I. Rome. A Street.

Enter FLAVIUS, MARULLUS, and certain Commoners.

Flav. Begone, you idle fellows, go back to your houses. Do you think that this is a holiday? Being mechanics, is it not known to you that it is unlawful for you to walk about the streets without wearing the badge which indicates your individual trade? Will you please let me know what your occupation is?

First Com. Mine, sir? I am a carpenter.

Mar. Why, then, are you not wearing your leather apron, or carrying your rule? Why is it that you are going about with your finest clothes on? And you, fellow, what is your occupation?

Sec. Com. Really, sir, when matched against skilled artisans, I must be considered only as a clumsy worker.

Mar. But answer me in a straight-forward manner. What is the trade you follow?

Sec. Com. Well, sir, mine is a trade that I have no reason to be ashamed of, for I repair and restore the soles of others.

Mar. You foolish rogue, tell me immediately what your occupation is.

Sec. Com. I request you, sir, be not so put out with me; and even though you be put out, I can as well restore you.

Mar. You impudent rascal, what are you talking about? What do you mean by restoring me?

Sec. Com. Well, sir, what I mean is that I can patch you up again.

Flav. Thou art a cobbler, art thou ?

Sec. Com. Truly, sir, all that I live by is with the
¹*awl* : I ²*meddle* with no tradesman's matters, nor
women's matters, but with awl. I am, indeed, sir, a
³*surgeon* to old shoes ; when they are in great
danger, I ⁴*recover* them. As ⁵*proper* men as ever
trod upon ⁶*neat's-leather* have gone upon my
⁷*handywork*.

Flav. But wherefore art not in thy shop to-
day ?

Why dost thou lead these men about the streets ? 30

Sec. Com. Truly, sir, to wear out their shoes, to
get myself into more work. But, indeed, sir, we
make holiday to see Cæsar, and to rejoice in his
triumph.

Mar. Wherefore rejoice ? What conquest brings
he home ?

What ⁸*tributaries* follow him to Rome,
To ⁹*grace* in ¹⁰*captive bonds* his chariot-wheels ?
You ¹¹*blocks*, you stones, you worse than senseless
things !

O you hard hearts, you cruel men of Rome,
Knew you not Pompey ? Many a time and oft 40
Have you climbed up to walls and ¹²*battlements*,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The ¹³*live-long day* with patient expectation,
To see great Pompey ¹⁴*pass* the streets of Rome ;
And when you saw his chariot ¹⁵*but* appear,
Have you not made an universal shout,
¹⁶*That* Tiber trembled underneath her banks,
To hear the ¹⁷*replication* of your sounds
Made in her ¹⁸*concave* shores ?

And do you now put on your best ¹⁹*attire* ?

And do you now ²⁰*cull out a holiday* ?

And do you now ²¹*strew* flowers in his way

²²*That* comes in triumph over Pompey's blood ?

Be gone !

1. shoe-maker's tool
2. interfere
3. mender of
4. a pun: (a) cover again ; (b) restore to health
5. handsome
6. ox hide
7. work of the hand

8. conquered princes
9. adorn
10. Chains of captivity
11. pieces of wood
12. fortified walls
13. whole length of the day
14. pass through or along
15. only
16. so that
17. echo
18. hollow
19. dress
20. choose this day as a day of festivities
21. scatter
22. who

Flav. You are, then, a cobbler, aren't you ?

Sec. Com. Yes, sir, it is only with the awl that I earn my livelihood. I do not interfere with any man's or any woman's business; my only work is with the awl. I am, sir, a mender of old shoes, and when they are well nigh worn-out, I make them as good as new once again. I can assure you that I have repaired the shoes of the best men in the land.

Flav. But how is it that you are not at your work to-day? And why are you strolling about with these people in the streets?

Sec. Com. Well, to tell you frankly, sir, I am attending to my business in so doing, for, if they wear out their boots, I shall have the job of mending them. But the real fact is that we are out on a holiday to have a sight of Cæsar, and to share in the festivities accompanying his victory.

Mar. What is the cause for such festivities? What new country has he subdued? What prisoners has he brought to Rome, by dragging them in chains behind his chariot, so as to enhance his glory of triumph? You stupid fellows, you senseless idiots, you cruel hard-hearted Romans, have you forgotten Pompey? Why, in the past, whenever you heard that Pompey was to pass along the streets of Rome, you used to congregate at every point of vantage along this route, —upon the walls and parapets, towers, windows, and chimney-tops; and you have, in your eagerness, sat there the whole day, with your children in your arms, expecting all the time to have a glimpse of Pompey's passing through the streets. And as soon as you caught sight of his chariot, your loud and ringing cheers were echoed and re-echoed from the hollow banks of the Tiber. Yet now, dressing yourselves in your best attire and choosing this for a festive day, you have come out to do honour unto him who makes a triumph by defeating the sons of Pompey! Pack off! Hasten back to your homes, and bowing your-

Run to your houses, fall upon your knees,
Pray to the gods to ¹*intermit* the plague
That ²*needs* must ³*light* on this ingratitude.

Flav. Go, go, good countrymen, and, for this fault,
Assemble all the poor men of your ⁴*sort* : 60
Draw them to Tiber banks, and ⁵*weep* your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.

[*Exeunt Commoners.*]

See, whether their ⁶*basest metal* be not moved ;
They vanish ⁷*tongue-tied* in their guiltiness.
Go you down that way towards the Capitol ;
This way will I : ⁸*disrobe* the ⁹*images*,
If you do find them deck'd with ¹⁰*ceremonies*.

Mar. May we do so ?

You know it is the ¹¹*feast of Lupercal*. 70

Flav. It is no matter ; let no images
Be hung with Cæsar's ¹²*trophies*, I'll ¹³*about*,
And drive away the ¹⁴*vulgar* from the streets ;
So do you too, where you perceive them ¹⁵*thick*.
These growing feathers pluck'd from Cæsar's wing,
Will make him fly an ordinary ¹⁶*pitch*,
Who ¹⁷*else* would soar above the view of men ;
And keep us all in ¹⁸*servile* fearfulness. [*Exeunt.*]

SCENE II. A public place.

Flourish. Enter CÆSAR: ANTONY; for the course;
CALPURNIA, PORTIA, DECIUS, CICERO,
BRUTUS, CASSIUS, and CASCA ; a great crowd
following, among them a Soothsayer.

Cæs. Calpurnia,—

1. suspend
2. necessarily
3. descend ;
4. class ;
5. shed

6. the spirit
of the most
debased
among them
7. silent

8. strip
9. statues
10. festal deco-
rations

11. in honour
of Pan (on
Feb. 15)

12. tokens of
victory
13. go about
14. common
people
15. crowded
together
16. flight
17. otherwise
18. slavish

selves down in penitence before the gods, pray that you may be spared the just punishment which may descend on you for such gross ingratitude.

Flav. Yes, go home, my friends, and, as a penance, call together your fellow workmen, and leading them to the banks of the river Tiber, do you there shed tears of repentance until the stream, although it may be at its lowest, shall be so augmented as to reach to the highest banks.

[Exeunt all the Commoners.]

It is quite evident that our words have impressed them and that they have perceived their ingratitude, for see, they depart without any word of protest. Let you go towards the Capitol in that direction, and I will go in this. If you find any of the images of Cæsar decorated with festal ornaments, strip them off.

Mar. But will it be allowed? You know that to-day the festival of Lupercal is to be held.

Flav. That does not matter. See that no images are adorned with the tokens of Cæsar's victories. I will go about and do what I can to send the common people home. You also do the same thing, wherever you find them congregated together. These little checks upon Cæsar's ambition will warn him not to aspire too high; otherwise he will so get the upper hand of us that our very liberties will be threatened, and we shall be held in abject servitude and fear.

[Exeunt.]

SCENE II. A public place.

Flourish. Enter CAESAR; ANTONY, for the course; CALPURNIA, PORTIA, DECIVS, CICERO, BRUTUS, CASSIUS, and CASCAS; a great crowd following, among them a Soothsayer.

Cæs. Calpurnia!

<i>Casca.</i>	Peace, ho ! Cæsar speaks.	
	[<i>Music ceases.</i>	
<i>Cæs.</i>	Calpurnia, —	
<i>Cal.</i>	Here, my lord.	
<i>Cæs.</i>	Stand you ¹ <i>directly</i> in Antonius' way,	1. straight; or
	When he doth run his course, Antonius!	immediately
<i>Ant.</i>	Cæsar, my lord ?	
<i>Cæs.</i>	Forget not in your speed, Antonius,	
	To touch Calpurnia ; for our ² <i>elders</i> say,	2. elderly
	The barren, touched in this holy ³ <i>chase</i> ,	people
	Shake off their ⁴ <i>sterile curse</i> .	3. run
<i>Ant.</i>	I shall remember :	4. curse of
	When Cæsar says, "Do this," it is perform'd.	barrenness
	10	
<i>Cæs.</i>	⁵ <i>Set on</i> ; and leave no ⁶ <i>ceremony</i> out.	5. proceed
	[<i>Music</i>	6. formal
<i>Sooth.</i>	Cæsar !	observance;
<i>Cæs.</i>	Ha ! Who calls ?	prescribed
<i>Casca.</i>	Bid every noise be still : peace yet again?	rite
<i>Cæs.</i>	Who is it in the ⁷ <i>press</i> that calls on me ?	
	I hear a tongue, ⁸ <i>shriller</i> than all the music,	7. crowd
	Cry, "Cæsar !" Speak ; Cæsar ⁹ <i>is turn'd</i> to hear.	8. more
<i>Sooth.</i>	Beware the ¹⁰ <i>ides</i> of March.	piercing
<i>Cæs.</i>	What man is that ?	9. turns
<i>Bru.</i>	A ¹¹ <i>soothsayer</i> bids you beware the ides of	10. the 15th
	March.	11. foreteller
<i>Cæs.</i>	Set him before me ; let me see his face.	
	20	
<i>Cas.</i>	Fellow, come from the ¹² <i>throng</i> ; look upon	12. crowd ¹
	Cæsar.	
<i>Cæs.</i>	What say'st thou to me now ? Speak once	
	again.	

Casca. Silence! Cæsar is speaking.

Cæs. Calpurnia ! *[Music stops.*

Cal. Yes, my lord.

Cæs. When Antony commences to run, I wish you to place yourself immediately in his path. Antony !

Ant. Yes, my lord. Your pleasure ?

Cæs. Antony, as you run on, do not forget to touch Calpurnia, for it is held by our wise men that women afflicted with barrenness become fruitful if touched by the runner in the feast of Lupercal.

Ant. I will not forget. As soon as Cæsar says, "Do this," it is done at once.

Cæs. Proceed then, and be careful that all the rites be performed correctly, down to the smallest details. *[Music.*

Sooth. Cæsar !

Cæs. Who is calling me ?

Casca. Let no one make any noise : silence !

Cæs. Who called me by name from amidst the crowd ? I heard a voice distinctly, above all the sounds of the trumpets, calling my name. Whoever he be, let him speak, for I am inclined to listen.

Sooth. Be careful of the 15th of March.

Cæs. Who is it speaking ?

Bru. A foreteller warns you against the ides (the 15th) of March.

Cæs. Bring him here ; I want to see his face.

Casca. Here, come forward ! come out from the crowd. Cæsar asks for you.

Cæs. Now then, what do you want to say to me ?
Tell me ~~once~~ again.

Sooth. Beware the ides of March.

Cæs. He is a ¹*dreamer* ; let us leave him : pass.

[*Sennet. Exeunt all but BRUTUS and CASSIUS.*

Cas. Will you go see ³*the order of the course* ?

Bru. Not I.

Cas. I pray you, do.

Bru. I am not ⁴*gamesome* : I ⁵*do lack* some part
Of that ⁶*quick spirit* that is in Antony.

Let me not hinder, Cassius, your desires ;
I'll leave you.

Cas. Brutus, I do observe you now ⁷*of late* :
I have not from your eyes that gentleness,
And ⁸*show* of love, as I was ⁹*wont* to have :
You bear too stubborn and too strange a hand
Over your friend that loves you.

Bru.

Cassius,

Be not deceiv'd : if I have ¹⁰*veil'd my look*
I turn the trouble of my countenance

Merely upon myself. Vexed I am

Of late, with ¹¹*passions of some difference.*

¹²*Conceptions* only ¹³*proper to myself,*

Which give some ¹⁴*soil*, perhaps, to my behaviours)

But let not therefore my good friends be grieved
(Among which number, Cassius, be you one),

Nor ¹⁵*construe* any further my neglect,

Than that poor Brutus, ¹⁶*with himself at war*,

Forgets the shows of love to other men.

Cas. Then, Brutus, I have much ¹⁷*mistook* your
¹⁸*passion* ;

1. visionary

2. flourish of
trumpets

3. the way in
which the
proceedings
are conduct-
ed

4. fond of
sports

5. am without

6. liveliness of
disposition

7. recently

8. demons-
tration

9. accustomed

10. made my
countenance
gloomy

11. contending
passions

12. thoughts

13. concerning
myself only

14. blemish

15. interpret

16. troubled by
conflicting
passions
within him-
self

17. mistaken

18. feelings

Soth. Take heed of the ides of March.

Cæs. Nonsense ! He is merely a visionary ; let us take no notice of him. Proceed.

[*Flourish of trumpets. Exeunt all but Cassius and Brutus.*

Cas. Are you going to witness the running ?

Bru. No, I am not.

Cas. I beg you to go.

Bru. No, I am not sportively inclined ; my temperament is not of so sprightly a character as that of Antony. But I have no wish to prevent you from going. I will, therefore, bid you farewell.

Cas. Brutus, I have been lately watching you rather closely ; and I am sorry to say that your looks now-a-days are not so full of that amiability and tenderness for me as they used to be in the past. You seem to be rather stiff and indifferent in your dealings with your friend who loves you.

Bru. Do not be mistaken, Cassius. If at times you miss in my looks that warmth of affection which you enjoyed before, it is only because I am always trying not to appear worried or troubled in the presence of others. I am and have been for some time past disturbed by conflicting emotions and by thoughts concerning private matters ; and these, perhaps, make my manners towards others appear less courteous than usual. But I should not like my friends to take offence on that score— and I assure you, Cassius, that I include you in my list of friends ; nor are they to attribute my change of manners to any other cause than that, torn by my troubles, I have often times forgotten to show these marks of courtesy which are due unto my fellow men.

Cas. Then I see, Brutus, that I misinterpreted you ; and through this mistake of mine I have been

¹*By means whereof*, this breast of mine hath ²*buried*
Thoughts of great value, worthy ³*cogitations*. 5)

Tell me, good Brutus, can you see your face ?

Bru. No, Cassius ; for the eye sees not itself,
But by reflection, ⁴*by* some other things.

Cas. 'Tis just :

And it is very much lamented, Brutus,
That you have no such mirrors as will ⁵*turn*
Your hidden worthiness into your eye,
That you might see your ⁶*shadow*. I have heard,
Where many ⁷*of the best respect* in Rome
(Except immortal Cæsar). speaking of Brutus 60
And groaning underneath ⁸*this age's yoke*,
Have wish'd that noble Brutus ⁹*had his eyes*.

Bru. Into what dangers would you lead me,
Cassius,

That you would have me seek into myself
For that which is not in me ?

Cas. Therefore, good Brutus, be prepared to hear :
And, since you know you cannot see yourself
So well as by reflection, I, your glass,
Will ¹⁰*modestly* ¹¹*discover* to yourself
That of yourself which you yet know not of. 70
And be not ¹²*jealous on* me, gentie Brutus :
Were I a common ¹³*laugher*, or did use
To ¹⁴*stale* with ordinary oaths my love
To every ¹⁵*new protestor* ; if you know
That I do ¹⁶*fawn on* men, and ¹⁷*hug* them hard,
And ¹⁸*after* ¹⁹*scandal* them ; or if you know
That I ²⁰*profess myself*, in ²¹*banqueting*,
To all the ²²*rout*, then ²³*hold* me dangerous.

[*Flourish and shout*

1. in consequence of which
2. concealed
3. reflections
4. by the aid of
5. reflect
6. image ; reflection
7. highly respected or esteemed
8. load of tyrannies of the present age
9. so as to know his own worth
10. fairly ; without exaggeration or flattery
11. reveal
12. suspicious about
13. jester ; joker
14. cheapen ; vulgarise
15. new person who professed his love for me
16. Cringe before others for favours
17. embrace.
18. afterwards ; behind their back
19. defame
20. declare my love
21. feast
22. mob ; noisy crowd
23. consider

led to keep only to myself certain thoughts of paramount importance which should have been communicated to you. Now, tell me, Brutus, can you see what you are in yourself ?

Bru. Certainly not, Cassius. It is impossible for the eye to see itself ; all that it can do is to see its image when reflected from other objects.

Cas. You are quite right, Brutus ; and it is a matter of great regret that there is none to serve as a mirror to you, reflecting your sterling qualities, now hidden from you, so that thereby you might be in a position to realise your own worth. It has come to my knowledge that many people, held in the highest esteem in Rome—except the demi-god Cæsar—while they have been discussing Brutus, and bemoaning the tyranny and oppression of the present age, have expressed the wish that Brutus could see himself as they see him.

Bru. Into what perilous schemes are you trying to entice me, Cassius, that you should go about seeking in me virtues and moral qualities which I do not possess ?

Cas. Since you do not know yourself, listen to me, Brutus. As it is absurd for you to see your inner worth except by the aid of some reflecting medium, I will act as your mirror and will reveal to you, without the least exaggeration, those qualities which you possess, but of which you are at present ignorant. I beg you, Brutus, not to be so suspicious of me. If I were a common jester, or were in the habit of swearing friendship and regard for every newcomer who professed the same for me and had thus made such protestations worthless ; or if it were known that I coaxed and cajoled men to their faces ; and reproached them behind their backs ; or if you knew that I protested love to every roisterer in a feast, then you might regard me as a dangerous fellow not to be trusted. [*Flourish and shout.*]

Bru. What means this shouting ? I do fear, the people

Choose Cæsar for their king.

Cas. Ay, do you fear it ? 80

Then must I think you would not have it so ?

Bru. I would not, Cassius ; yet I love him well.

But wherefore do you ¹*hold me* here so long ?

What is it that you would ²*impart* to me ?

If it be ³*ought* ⁴*toward the general good*,

Set honour in one eye, and death i' the other,

And I will look on both ⁵*indifferently*;

For ⁶*let the gods so speed me*, as I love

The name of honour more than I fear death.

1. detain
2. Communicate
3. anything
4. affecting the common welfare
5. impartially
6. may God so help me
7. physical appearance
8. would as willingly
9. live
10. biting and chilly
11. stormy
12. agitated
13. dashing angrily against
14. furiously raging
15. that
16. immediately
17. equipped ; dressed
18. strike (with our arms and legs)
19. vigorous
20. muscles
21. swimming against the current
22. emulous or contending hearts

Cas. I know that virtue to be in you, Brutus, 90

As well as I do know your ⁷*outward favour*.

Well, honour is the subject of my story.

I cannot tell what you and other men

Think of this life; but for my single self,

I ⁸*had as lief* not ⁹*be*, as live to be

In awe of such a thing as I myself.

I was born free as Cæsar; so were you:

We both have fed as well; and we can both

Endure the winter's cold as well as he:

For once, upon a ¹⁰*raw* and ¹¹*gusty* day, 100

The ¹²*troubled* Tiber ¹³*chafing* with her shores

Cæsar said to me, " Darest thou, Cassius, now

Leap in with me into this ¹⁴*angry* flood,

And swim to ¹⁵*yonder* point?" ¹⁶*Upon the word*,

¹⁷*Accoutred* as I was, I plunged in,

And bade him follow; so, indeed, he did.

The torrent roar'd; and we did ¹⁸*buffet* it

With ¹⁹*lusty* ²⁰*sinews*, throwing it aside,

And ²¹*stemming* it, with ²²*hearts of controversy*:

But ere we could arrive the point proposed, 110

Brut. What are the people shouting for? I am afraid they intend to offer the crown to Cæsar.

Cas. Are you really afraid of it? Then I presume that you would not like such a thing (as the crowning of Cæsar as king).

Brut. Yes, I would not, Cassius; although personally I have a genuine regard for him. But why are you detaining me here so long? What is it that you want to communicate to me? If the matter be one which concerns the public welfare, I do not care whether it leads to honour or to death. I will not flinch before either, and will as soon meet death as attain honour for I can assure you, Cassius, that the reputation of being an honourable man is dearer to me than even life itself.

Cas. I am as much aware of the nobility of your nature as I am of your personal appearance. Still what I have to talk about mostly concerns honour. I do not exactly know what you or other people think of this life: as for myself, I would rather prefer to die than live in fear of one who is only mortal like myself. My birth was as free and noble as that of Cæsar, and so was yours. We have both been equally well brought up, and neither of us is even a whit inferior to him in physical endurance. Why, I remember, one very cold and windy day, when the swollen Tiber was furiously dashing its waves against the shore, Cæsar thus addressed me—"Are you brave enough, Cassius, to jump into this rushing stream, and swim over to that point?" Now, as I was fully clad, I did not hesitate even for a moment, but immediately leapt in, bidding him do the same, and he followed me.

The fury of the current was so great and impetuous that we applied all our strength and energy to strike against the dashing waves and to prevent ourselves from being swept away; but before we could reach the point agreed upon, Cæsar's strength

Cæsar cried. "Help me, Cassius, or I sink!"
 I, as Æneas, our great ancestor,
 Did from the flames of Troy upon his shoulder
 The old Anchises bear, so from the waves of
 Tiber

Did I the tired Cæsar: and this man
 Is now become a god: and Cassius is
 A wretched creature, and must ¹*bend his body*,
 If Cæsar carelessly but nod on him.
 He had a fever when he was in Spain,
 And, when the ²*fit* was on him. I did mark 120
 How he did shake: 'tis true, this god did shake:
 His coward lips ³*did from their colour fly*;
 And that same eye whose ⁴*bend* doth awe the world
 Did lose ⁵*his* lustre: I did hear him groan:
 Ay, and that tongue of his, that bade the Romans
⁶*Mark* him and write his speeches in their books,
 Alas, it cried. "Give me some drink, Titinius,"
 As a sick girl. "Ye gods! it doth amaze me,
 A man of such feeble a ⁷*temper* should
 So ⁸*get the start* of the majestic world 130
 And ⁹*bear the palm* alone."

[*Flourish and shout.*]

Bru. Another general shout!

I do believe that these ¹⁰*applauses* are
 For some new honours that are heap'd on Cæsar.

Cas. Why, man, he doth ¹¹*bestride* the narrow
 world

Like a ¹²*Colossus*; and we petty men
 Walk under his huge legs, and peep about
 To find ourselves dishonourable graves.

Men at some time ¹³*are masters of their fates*:
 The fault, dear Brutus, is not in ¹⁴*our stars*, 140
 But in ourselves, that we are ¹⁵*underlings*.
 Brutus, and Cæsar: what should be in that
 "Cæsar"?

Why should that name be ¹⁶*sounded* more than
 yours?

Write them together, yours is ¹⁷*as fair* a name;

1. make obeisance

2. attack of fever

3. lost their redness and became pale

4. glance

5. its

6. look up to

7. constitution

8. outstrip; defeat

9. carry off the prize

10. shouts of joy

11. stand with legs apart

12. gigantic statue

13. can overrule their destinies

14. the planets under which we were born

15. inferior creatures

16. uttered

17. equally good

failed him, and he cried, "Lend me your aid, Cassius, or I shall be drowned." I hastened to his help, and even as our distinguished ancestor, Æneas, saved his aged father, Anchises, from the burning flames of Troy by carrying him away on his shoulders, so did I support the exhausted Cæsar, and thus saved him from being drowned in the waters of Tiber. And this Cæsar is now regarded as divine, and Cassius is considered a mere cipher, who must bend down his knees with the utmost reverence if Cæsar is condescending enough to acknowledge him with a careless nod.

When Cæsar was in Spain, he was afflicted with fever; and I noticed how he shivered and quaked so long as the fever was on. It is a fact that Cæsar, now regarded as a veritable god, did tremble. His lips turned pale; his eyes, whose mere glance now strikes terror into the whole world, lost their brilliance! I heard him groan in the agony of pain; and that same voice which so braggingly ordered the Roman scribes to keep a record of all his acts and words, cried, "Fetch me something to drink, Titinius," as pitifully as any sick maiden. I am staggered to see that so weak a man should obtain so great an advantage over all others as to carry off all prize. *[Shout. Flourish.]*

Bru. The people are shouting again! It is evident from these loud applauses that they are conferring fresh honours upon Cæsar.

Cas. My friend, Cæsar's ambition knows no bounds. He walks upon the world like a Colossus and all that we, insignificant creatures, can do is to timidly look about for graves in which we may hide our dishonour. Every man at one time or another has control over his own destiny. There is no need to blame the stars under which we might have been born, for it is our own fault if we remain contented with our servitude. Compare the two names

Sound them, it ¹*doth become the mouth as well*;
 Weigh them, it is as heavy; ²*conjure with 'em*,
 Brutus will start a spirit as soon as Cæsar.
 Now, in the names of all the gods at once,
 Upon what ³*meat* doth this our Cæsar feed,
 That he is grown so great? ⁴*Age*, thou art shamed!
 Rome, thou hast lost the ⁵*breed* of noble bloods! ¹⁵
 When went there by an age since ⁶*the great flood*
 But it was famed with more than with one man?
 When could they say, till now, that talk'd of Rome
 That her wide walls ⁷*encompass'd* but one man?
 Now is it Rome indeed, and room enough,
 When there is in it but one only man.
 O, you and I have heard our ⁸*fathers* say,
 There was a Brutus once that would have ⁹*brook'd*
¹⁰*Th' eternal devil* to ¹¹*keep his state* in Rome ¹⁶⁰
 As easily as a king.

1. sounds
 equally
 2. use them as
 charms to
 call up ghost

3. food
 1. the present
 age
 5. race

6. flood of
 destruction

7. encircled

8. forefathers

9. surrender-
 ed to
 10. Satan
 11. reign as a
 sovereign

12. not in the
 least
 13. idea

14. describe
 15. the present
 age
 16. if

Bru. That you do love me, I am ¹²*nothing* jealous;
 What you would work me to, I have some ¹³*aim*:
 How I have thought of this and of these times,
 shall ¹⁴*recount* hereafter; for ¹⁵*this present*
 I would not ¹⁶*so* with love I might entreat you,
 Be any further moved. What you have said,
 I will consider; what you have to say,
 I will with patience hear, and find a time
 Both ¹⁷*meet* to hear, and answer, such ¹⁸*high* things ¹⁷⁰
 Till then, my noble friend, ¹⁹*chew* upon this:
 Brutus ²⁰*had rather be* a villager,

17. suitable;
 proper
 18. important
 19. reflect
 20. would
 rather like
 to be

"Brutus" and "Cæsar." What charm is there about the name of Cæsar that it should be on the lips of all, while yours is scarcely mentioned? If both the names are written down, your name appears as good as his. If you pronounce them, yours will sound as good in the mouth as his. If you balance them, both will be found to be of equal weight. If you use them as incantations, your name will as easily call up a ghost as his name. I want to know, in the name of all the gods of the earth, upon what food has Cæsar been nourished that he should attain this surpassing greatness? O Age, you are put to shame by such things as these! And O Rome, you have lost your race of illustrious personages! Never since the flood of Deucalion has a single era passed by which was not distinguished by a large number of great men; never before the present age could any one say, when speaking of Rome, that there was only one man of distinction within her extensive boundaries. At the present age, however, things have altered, and there is but room enough in Rome for one man only. Why, we have heard it from the lips of our forefathers that a Brutus once existed who would as soon have allowed the Devil himself to hold suzerain power in Rome as to permit a king to do so.

Bru. I do not in any way suspect the sincerity of your love for me, and I think I can surmise what you would have me do. I shall let you know afterwards the result of my deliberations both on this subject and on the general conditions of the present time. Meanwhile, I would appeal to your friendship not to press me further in this matter. I will give careful thought to those matters which you have disclosed to me, and I will give a patient hearing to whatever suggestions you may have to bring forward in the future; and we will then appoint a suitable hour for the discussion of these momentous matters. In the meantime, my friend, lay these thoughts of mine to heart, that I would rather prefer to live in a village

Than to ¹*repute* himself a son of Rome
Under these hard conditions as this time
Is ²*like* to lay upon us.

Cas. I am glad that my weak words
Have struck but thus much ³*show of fire* from Brutus

Bru. The games are done, and Cæsar is returning.

Cas. As they pass by, pluck Casca by the sleeve;
And he will, after his ⁴*sour* fashion, tell you
What hath ⁵*proceeded* ⁶*worthy note* to-day.

Re-enter CÆSAR and his Train.

Bru. I will do so.—But, look you, Cassius,
The ⁷*angry spot* doth glow on Cæsar's ⁸*brow*,
And all the rest look like a ⁹*chidden train* :
Clapurnia's cheek is pale ; and Cicero
Looks with such ¹⁰*ferret* and such fiery eyes
As we have seen him in the Capitol,
Being ¹¹*cross'd* in conference by some senators.

Cas. Casca will tell us what the matter is.

Cæs. Antonius !

Ant. Cæsar ?

Cæs. Let me have men about me that are fat ;
¹²*Sleek-headed* men, and such as sleep ¹³*o' nights*.

Yond Cassius has a lean and ¹⁴*hungry* look ;
He thinks too much : such men are dangerous.

Ant. Fear him not, Cæsar, he's not dangerous ;
He is a noble Roman and well ¹⁵*given*.

Cæs. 'Would he were fatter ! But I fear him not :
Yet if my name were liable to fear,

1. regard

2. likely

3. sign of
warmth

4. cynical;
morose

5. happened

6. deserving
to be noted

7. red flush of
anger

8. forehead

9. a retinue of
followers
who have
been rebu-
ked

10. red (like
the eyes of a
ferret)

11. interrup-
ted; thwart-
ed

12. smoothly
combed

13. at night

14. keen

15. disposed

than boast myself a Roman citizen if I am compelled to submit to such tyrannies as these hard times are likely to impose upon us.

Cas. I am gratified to find that my feeble eloquence has been able to kindle this much of warmth in your heart.

Bru. The sports have been finished, and Cæsar is coming back.

Cas. As the people are passing by do you attract Casca's attention, and you will hear from him everything that has happened to-day worth hearing, although he will relate things in his own caustic and moody manner.

Re-enter Cæsar and his Train.

Bru. I will act up to your suggestion. But do you notice, Cassius, that flush of anger on the countenance of Cæsar? The others of the retinue look as if they have been severely reprimanded by their master. Calpurnia looks pale. Cicero, too, with his red and flashing eyes, is looking as he often looks in the Capitol (the Senate House), when he is thwarted and defeated by his fellow-legislators.

Cas. We shall hear all about it from Casca.

Cæs. Antony!

Ant. Well, Cæsar?

Cæs. I want to have about me those men who are stout of limbs, who have their hair smoothly combed, and who do not keep wakeful at night. Cassius over there looks thin and half-starved! he is given to too much thinking; such men are an evident source of danger.

Ant. You need not be afraid of him, Cæsar. No danger is to be apprehended from him, for he is gentle of birth and is well-disposed.

Cæs. I wish he were fatter than he is; but I am not afraid of him. Still, if I knew what fear was,

I do not know the man I should avoid 200
 So soon as that ¹*spare* Cassius. He reads much ;
 He is a great observer, and he looks
²*Quite* through the deeds of men ; he loves no
 plays
 As thou dost, Antony ; he hears no music ;
 Seldom he smiles, and smiles in such a ³*sort*,
 As if he ⁴*mocked* himself, and ⁵*scorned* his spirit
 That could be moved to smile at anything.
 Such men as he ⁶*be* never at ⁷*heart's ease*
 Whiles they behold ⁸*a greater* than themselves ;
 And therefore are they very dangerous. 210
 I rather tell thee what is to be fear'd
 Than what I fear ; for always I am Cæsar.
 Come on my right hand, for this ear is deaf,
 And tell me truly what thou think'st of him.

[Sennet. Exeunt CÆSAR and all
 his Train but CASCAS.]

Casca. You ⁹*pull'd* me by the cloak ; ¹⁰*would* you
 speak with me ?

Bru. Ay, Casca ; tell us what hath ¹¹*chanced* to-day
 That Cæsar looks so ¹²*sad*. 217

Casca. Why, you were with him, were you not ?

Bru. I should not then ask Casca what hath
 chanced.

Casca. Why, there was a crown offered him ; and
 being offered him, he ¹³*put it by* with the back of
 his hand, thus : and then the people ¹⁴*fell a-shouting*

Bru. What was the second noise for ?

Casca. Why, for that too.

Cas. They shouted thrice : what was the last cry
 for ?

Cas. Why, for that too.

Bru.. Was the crown offered him thrice ?

1. lean in ap-
 pearance

2. wholly ;
 right

3. manner
 4. laughed at
 5. ridiculed

6. are
 7. contentment
 of the heart
 8. somebody
 greater

9. plucked ;
 tugged
 10. do you de-
 sire to
 11. happened ;
 taken place
 12. serious in
 appearance

13. rejected it
 14. began to
 shout

there is no man whom I should more avoid than that thin-looking fellow, Cassius. He is given to excessive reading. He notices everything, and his searching eyes pierce beneath the surface of men's actions so as to discover their motives. He does not care for plays, as you, Antony, do; nor is he attracted by music. He smiles very rarely, and even when he smiles, he smiles in a derisive manner, as if he despised himself for being so weak as to indulge in a smile. Men of his type and disposition are never contented so long as there remains another man holding a higher position than themselves. It is on this account that one should beware of such men. Remember, that I am only referring to what might be feared; I do not mean to say what I fear; for I am always Cæsar, and therefore above fear. Come to my right side, for I am somewhat deaf of my left ear, and let me hear your opinion of Cassius.

[*Sennet. Exeunt Cæsar and all his train but Casca*

Casca. You tugged me by the cloak. Did you like to say anything to me?

Bru. Yes, Casca, tell us what has happened to-day, and why is Cæsar looking so serious.

Casca. Why, were you not present at the feast?

Bru. Had I been present, it would not have been necessary for me to ask you about it.

Casca. The people wanted to crown him king, but he refused it, pushing the crown back with his hand; and at this all the people cheered him.

Bru. What was the second applause due to?

Casca. Why, for the same reason.

Cas. He heard them shouting three times. Why did they applaud for the third time?

Casca. Just for the same reason.

Bru. Did the people offer him the crown thrice?

Casca. Ay, ¹*marry*, was't, and he put it by thrice every time ²*gentler* than other; and at every putting-by, mine ³*honest* neighbours shouted. 230

Cas. Who offered him the crown?

Casca. Why, Antony.

Bru. Tell us ⁴*the manner of it*, gentle Casca.

Casca. I can as well be hanged as tell the manner of it: it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown;—yet 't was not a crown ⁵*neither*, 't was one of these ⁶*coronets*;—and, as I told you, he put it by once: but, for all that, to my thinking, he would ⁷*fain* have had it. Then he offered it to him again; then he put it by again; but to my thinking, he was very ⁸*loath* to ⁹*lay* his fingers off it. And then he offered it the third time; he put it the third time by: and ¹⁰*still* as he refused it, the ¹¹*rabblement* shouted, and clapped their ¹²*chapp-ed* hands, and threw up their ¹³*sweaty* night-caps and uttered such a deed of ¹⁴*stinking* breath, because Cæsar refused the crown, that it had almost choked Cæsar; for he ¹⁵*swoounded* and fell down at it. And for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air. 250

Cas. But, soft, I pray you: what, did Cæsar swoound?

Casca. He fell down in the ¹⁶*market-place*, and foamed at mouth, and was speechless.

Bru. 'Tis very ¹⁷*like*: he hath the ¹⁸*falling-sickness*.

Cas. No, Cæsar hath it not; but you, and I.
And honest Casca, we have the falling-sickness.

1. by Virgin Mary (a form of oath)
2. more softly
3. worthy
3. ironic ally

4. detailed description of everything

5. either
6. laurel crown

7. gladly

3. unwilling
9. take

10. always; every time
11. rabble; crowd
12. cracked by manual labour
13. greasy
14. foul smelling
15. swooned

16. the Roman Forum

17. likely
18. epileptic fit

Casca. Yes, they did in the name of Virgin Mary: and Cæsar rejected it thrice, each time more softly than before, and at every refusal the worthy people of Rome fell to shouting.

Cas. By whom was the crown offered him thrice ?

Casca. Why, by Antony.

Bru. Tell us, good Casca, how all these were done.

Casca. I would rather be hanged than describe the manner of it. I really did not take notice of anything, for after all it was such a silly affair. I saw Mark Antony offer him a crown, but it was not a crown, rather a chaplet ; and, as I have already stated, Cæsar rejected it for the first time. But in my opinion he would rather have been too glad to accept it. It was offered to him again, and he again refused it, but I am sure he did so with great reluctance. He was offered it a third time, and for the third time he refused it ; and each time he put it aside the mob cheered and clapped their rough hands, tossed their grimy caps into the air, and shouted so much that Cæsar was well nigh suffocated by the foul air they emitted from their mouths, for he fell down in a fainting fit. As for myself, I was afraid of even opening my mouth to laugh, lest I should inhale the obnoxious air.

Cas. Rest a while, I pray you, What, did Cæsar actually faint away ?

Casca. Yes, he fell down prostrate in the Forum. He was unable to speak, and foam issued from his lips.

Bru. It is just possible, for he is subject to epileptic fits.

Cas. No, Cæsar has not got that disease. I think it is you and I and good Casca here, who are so

Casca. I know not what you mean by that; but, I am sure, Cæsar fell down. If the ¹*tag-rag* people did not clap him, and hiss him, according as he pleased and displeased them, as they ²*use* to do the players in the theatre, I am no ³*true* man. 261

Bru. What said he when he ⁴*came unto himself*?

Casca. Marry, before he fell down, when he perceived the common ⁵*herd* was glad he refused the crown, ⁶*he plucked me ope his* ⁷*doublet*, and offered them his throat to cut. ⁸*An* I had been ⁹*a man of any occupation*, if I would not have taken him ¹⁰*at a word*, I would I might go to hell among the rogues. And so he fell. When he came to himself again, he said, If he had done or said anything amiss, he desired their worships to think it was his ¹¹*infirmity*. Three or four ¹²*wenches*, where I stood, cried, "Alas, good soul!" and forgave him ¹³*with all their hearts*; but there's no heed to be taken of them; if Cæsar had ¹⁴*stabbed* their mothers; they would have done no less.

Bru. And after that, he came, ¹⁵*thus sad* away?

Casca. ¹⁶*Ay*.

Cas. Did Cicero say anything?

Casca. Ay, he spoke ¹⁷*Greek*. 280

Cas. To what ¹⁸*effect*?

Casca. Nay, an I tell you that, I'll ne'er look you i' the face again; but those that understood him smiled at one another, and shook their heads; but for mine own part, ¹⁹*it was Greek to me*. I

1. disorderly rabble

2. are wont
3. honest

4. recovered his senses

5. people

6. he opened

up
7. close-fitting jacket

8. if
9. a mechanic
10. at his word

11. malady

12. girls

13. readily

14. murdered

15. with this look of seriousness

16. yes

17. then the language of culture

18. purport

19. it was unintelligible to me

afflicted, because we are in the habit of falling down and prostrating ourselves.

Casca. I do not understand what you mean by saying that ; but I am certain, however, that Cæsar fell down. It was, again, sure that he was applauded by those of the rabble who were pleased at his action and hissed by those who were not, just as actors are cheered and hissed in the theatre. If such were not the things, then take me to be a liar.

Bru. What did he say when he recovered his senses?

Casca. Well, just before he swooned away, seeing that the rabble were pleased at his refusal of the crown he tore his doublet open, and gave them leave to take his life if they wished to do so. If I had been one of the mob, or even a man of action, you may be sure that I would have instantly acted according to his word. And afterwards he fell down. As soon as he was restored to his senses, he begged that if he had done anything to displease them in any way, either by word or deed, they would set it down to his weak state of health. Three or four women standing near me cried out, "Poor fellow," and showed themselves quite willing to pardon him anything. It is useless, however, to take any notice of these, for they would have said the same thing even if their own mothers had been done to death by Cæsar.

Bru. And then he came away with that look of seriousness, did he not?

Casca. Yes.

Cas. Did Cicero say anything?

Casca. Yes, he said something in Greek.

Cas. What did he say?

Casca. I do not know, for I could not understand him; but those who did, exchanged smiles with one another and shook their heads; but so far as I am concerned, it was absolutely unintelligible to me. I

could tell you more news too: Marullus and Flavius, for ¹*pulling scarfs off* Cæsar's images, ²*are put to silence*. Fare you well. There was more foolery yet, if I could remember it.

Cas. Will you sup with me to-night, Casca? 290

Casca. No, I am ³*promised forth*.

Cas. Will you dine with me to-morrow?

Casca. Ay, if I be alive, ⁴*and your mind hold*, and your dinner worth the eating.

Cas. Good: I will expect you.

Casca. Do so. Farewell, both. [Exit.

Bru. What a ⁵*blunt* fellow is this grown to be! He was ⁶*quick mettle* when he went to school.

Cas. So is he now in ⁷*execution* Of any bold or noble ⁸*enterprise*. 300

However he ⁹*puts on* this ¹⁰*lardy form*.

This rudeness ¹¹*is a sauce to his good wit*, Which gives men ¹²*stomach* to ¹³*digest* his words With better ¹⁴*appetite*.

Bru. And so it is. For this time I will leave you:

To-morrow, if you please to speak with me, I will come home to you; or, if you will, Come home to me, and I will wait for you.

Cas. I will do so; till then, think of the ¹⁵*world*

[Exit BRUTUS.

Well, Brutus, thou art noble; yet, I see, 310

Thy honourable ¹⁶*metal* may be ¹⁷*wrought*

¹⁸*From that it is disposed*: therefore, it is ¹⁹*meet*

That noble minds ²⁰*keep* ever with their ²¹*likes*;

1. disrobing

2. have been robbed of their offices

3. have a previous engagement

4. if you do not change your mind

5. unpolished and free-spoken

6. of a lively temperament

7. performance

8. task

9. assumes

10. boorishness of manner

11. gives it piquency

12. willingness

13. enjoy

14. relish

15. the state of public affairs

16. temper

17. influenced; turned

18. from its natural intentions

19. proper

20. associate

21. people of similar natures

could tell you something more. Marullus and Flavius have been deprived of their offices for having disrobed the statues of Cæsar. Good bye to you. There were other absurd things done, but I cannot recall them to mind just now.

Cas. Will you come home with me to supper to-night, Casca?

Casca. No, thank you; I have already an engagement this evening.

Cas. Very well, will you come to dinner to-morrow?

Casca. Yes, I may, if I am alive to-morrow, if you do not alter your mind, and if your dinner is a good one.

Cas. Very well, I shall expect you then.

Casca. All right. Good bye, both of you. [*Exit.*

Bru. How dull and stupid this fellow has become! He appeared quite sharp in his school days.

Cas. You will even now find him sharp of intellect, if he has anything brave or great to do, although he may now affect this stolid temperament. This bluntness of manner merely gives an additional zest to his caustic wit and so makes it more agreeable to those who listen to him.

Bru. You are quite right. I must, however, go now. If it is your desire to renew our conversation, I will either come to your house to-morrow; or if you care to come to mine, I will wait for you.

Cas. Very well, I will come to yours. In the meantime, think upon the present state of affairs.

[*Exit Brutus.*

Well Brutus, you are certainly a most honourable man. Still it is quite obvious that your nature, noble as it is, may be readily influenced in another direction. It is, therefore, proper that honourable natures

For who so firm that cannot be ¹*seduced* ?
 Cæsar ²*doth bear me hard* ; but he loves Brutus :
 If I were Brutus now, and he were Cassius,
 He should not ³*humour* me. I will this night,
 In several ⁴*hands*, in at his windows throw,
 As if they came from several citizens,
 Writings, all ⁵*tending to* the great opinion 320
 That Rome holds of his name ; wherein ⁶*obscurely*
 Cæsar's ambition shall be ⁷*glanced at* ;
 And after this, let Cæsar ⁸*seat him sure*
 For we will ⁹*shake* him, or worse days endure.

[Exit.]

SCENE III. *The same. A Street.*

Thunder and lightning. Enter from opposite sides, CASCA, with his sword drawn, and CICERO.

Cic. Good ¹⁰*even*, Casca: ¹¹*brought you* Cæsar home ?

Why are you breathless ? and why ¹²*stare* you so ?

Casca. Are not you moved, when all the ¹³*sway* of earth

Shakes like a thing ¹⁴*unfirm* ? O Cicero !

I have seen tempests, when the ¹⁵*scolding* winds

Have ¹⁶*rived* the ¹⁷*knotty* oaks, and I have seen

The ambitious ocean swell, and rage, and foam,

¹⁸*To be exalted with* the threatening clouds :

But never till to-night, never till now,

Did I go through a tempest dropping fire. 10

Either there is a civil ¹⁹*strife* in heaven,

Or else the world, too ²⁰*stacy* with the gods,

²¹*Incenses* them to send destruction.

Cic. Why, saw you anything more wonderful ?

1. led astray
2. has a grudge against me
3. wheedle ; play upon my humours
4. handwriting
5. pointing to wards
6. darkly
7. hinted
8. hold his position safe
9. throw him down from his high place

10. evening
11. did you escort
12. look fixedly
13. steadily moving earth
14. unsteady
15. furious
16. ripped open
17. hardest
18. to rise as high as
19. war
20. insolent
21. provokes

should always associate with these of similar character. For after all, there are very few so strong-minded that it is impossible to lead them astray. Cæsar nurses a grudge against me, but he is loving towards Brutus. If I were Brutus, and Brutus were Cassius I would not allow myself to be wheedled by him, as he is by me. This evening I will throw some letters into the windows of his room, all in different hand-writings, as if written by different people, and of all which the purport shall be the high estimation in which Brutus is held by his fellow-citizens. And in all these letters I will darkly hint at Cæsar's ambition. And then I should like to see how secure Cæsar feels his own position ; for we must either shake him off, or put up with still greater tyrannies.

[Exit.

SCENE III. *The same. A Street.*

Thunder and lightning. Enter, from opposite sides, CASCA with his sword drawn, and CICERO.

Cic. Good evening, Casca. Did you accompany Cæsar home? Why are you tired of breath? And why do you look so wildly?

Casca. Are you not frightened, when all the laws of nature seem thus to be suspended? I have certainly witnessed terrible storms, Cicero, in which the strongest oaks have been felled down by the violence of the wind. I have also seen the waves of the storm-tossed ocean rising mountain high. But never before have I seen such a storm as in this evening, a storm actually raining fire. Either a civil war has broken out among the divinities of heaven; or the men of this earth have, by their insolent actions, provoked the gods to send down destruction on earth.

Cic. Why, have you seen anything more marvellous?

Casca. I saw an ordinary slave—one well-known to you by his figure—lifting up his left hand, which appeared to be on fire, and emitted as much light as twenty torches put together. But yet his hand did not feel the flame and was not even scorched by the fire. Then, close to the Capitol I encountered a lion—and I have kept my sword unsheathed since then. It looked ferociously at me, but passed on in indifference without molesting me. Then, there were heaped together a hundred death-pale women, who asserted positively that they had seen men, encircled with flames, walking up and down the highways. Also, yesterday an owl was heard, even in broad daylight, to screech in the Forum. When so many portents occur so closely together and at the same hour, people can no longer account for them, nor can they say that they proceed from perfectly natural causes; for in my opinion, they forbode disaster to the country where they occur.

Cic. Truly, these are unaccountable times. But it is quite possible that men, interpreting these phenomena in their own way, may find their conclusions completely at variance with the truth. Is Cæsar coming to the Capitol to-morrow?

Casca. Yes, he is, for he told Antony to inform you that he would be in the Senate-House to-morrow.

Cic. Good night, Casca; the sky is so frowning and disturbed that one cannot safely be out of doors under it.

Casca. Good bye, Cicero. [Exit CICERO.]

Enter CASSIUS.

Cas. Who is coming there?

Casca. It is a citizen of Rome.

Cas. You are Casca, as it appears by the voice.

Casca. Your sense of hearing is very keen. Cassius, what a strange night is this!

Casca. Who ever knew the heavens ¹*menace* so?

Cas. Those that have known the earth so ²*full*
of faults.

³*For my part*, I have walk'd about the streets

⁴*Submitting me* unto the ⁵*perilous* night,

And, thus ⁶*unbraced*, *Casca*, as you see,

Have ⁷*bared* my bosom to the ⁸*thunder-stone*,

And when the ⁹*cross* blue lightning seem'd to open

The breast of heaven, I did present myself 51

Even in the ¹⁰*aim and very flash* of it.

Casca. But wherefore did you so much ¹¹*tempt*
the heavens?

It is the ¹²*part* of men to fear and tremble,

When the most mighty gods, by ¹³*tokens*, send

Such dreadful ¹⁴*heralds* to astonish us.

Cas. You are dull, *Casca*; and those sparks of
¹⁵*life*

That should be in a Roman, you do ¹⁶*want*

Or else you use not. You look pale, and gaze,

And ¹⁷*put on* fear, and ¹⁸*cast yourself in* wonder, 60

To see the strange impatience of the heavens:

But if you would consider the true cause

Why all these fires, why all these ¹⁹*gliding* ghosts,

Why birds and beasts ²⁰*from quality and kind*;

Why old men ²¹*fool* and children ²²*calculate*

Why all these things change, from their ²³*ordinance*,

Their natures and ²⁴*preformed faculties*,

To ²⁵*monstrous* quality, why, you shall find

That heaven hath ²⁶*infused them with these spirits*

To make them instruments of fear and warning 70

Unto some monstrous state.

Now could I, *Casca*, name to thee a man

²⁷*Most like* this dreadful night,

That thunders, lightens, opens graves; and roars

As doth the lion in the Capitol,

1. threaten
2. amiss
3. as for my-
self
4. exposing
myself
5. stormy
6. unbuttoned
7. opened
8. thunderbolt
9. zigzag;
forked
10. direction of
the flash
11. provoke the
wrath of
12. duty
13. signs
14. messengers
of their
wrath
15. heroic
spirit
16. lack
17. invest
yourself with
18. throw
yourself into
a state of
19. hurrying
20. change
from their
ordinary dis-
positions
21. behave like
the fool
22. speculate;
prophesy
23. ordinary
course
24. natural
powers
25. unnatural
26. put into
them these
motions
27. quite like

Cas. Why, this is a welcome night to those that are honest and have clear consciences.

Casca. Who has ever seen the sky to be frowning so furiously?

Cas. Surely, those who have known the earth to be brimful of vices. As for myself, I have been sauntering up and down the streets, and have not in any way sought to avoid the dangers of the night. I have doffed my coat, Casca, as you can see, and have not hesitated to expose my bosom to the thunderbolt, and have even stood directly in the way of the lightning as it flashed across the sky.

Casca. But what was your reason for so exposing yourself? When such terrible messengers and portents are sent for our warning by the powerful gods, we ought to tremble and be filled with awe.

Cas. You are very slow of understanding, Casca. You are either devoid of that spark of heroism which every Roman should possess; or, if you do possess it, you do not exercise it. You turn pale and look vacant, showing all the signs of fear, and appear lost in amazement at these strange manifestations of the heavens. But if you only gave a little thought to the real reason of all these things—why such fire descends from the sky; why these apparitions are seen gliding about the thoroughfares; why birds and animals act contrary to their natural dispositions; why the aged act foolishly like children, while children exhibit a wisdom beyond their years; why all these things show such deviations from the normal laws that regulate their course—you will then easily realise that the gods have caused these departures in order that they may strike men with awe, and serve as presages of some coming disaster. I think, Cassius, that I could tell you the name of a man who very much resembles this frightful night, with its thunderclaps, its lightning flashes, its yawning graves, and its roaring of the lion in the Capitol. This man is no more powerful

A man no mightier than thyself, or me,
In ¹*personal action*, yet *prodigious* grown
And fearful, as these strange ³*eruptions* are. ✓

Casca. 'Tis Cæsar that you mean: is it not,
Cassius?

Cas. Let it be who it is: for Romans now 80

Have ⁴*thews* and limbs like to their ancestors;
But ⁵*woe the while!* our fathers' minds are ⁶*dead*,
And we are govern'd with our mothers' spirits;
Our ⁷*yoke* and ⁸*sufferance* show us womanish.

Casca. Indeed, they say the senators to-morrow
Mean to establish Cæsar as a king:

And he shall wear his crown by sea and land,
In every place, ⁹*save* here in Italy.

Cas. I know where I will ¹⁰*wear* this dagger then;
Cassius from bondage will deliver Cassius: 90

¹¹*Therein*, ye gods, you make the weak most strong;

Therein, ye gods, you tyrants do defeat:

¹²*Nor* stony tower, nor walls of ¹³*beaten* brass,
Nor airless dungeon, nor strong ¹⁴*links* of iron,

Can ¹⁵*be retentive* to the strength of spirit;
But life, ¹⁶*being* weary of these ¹⁷*worldly bars*,

Never lacks power to ¹⁸*dismiss* itself.

If I know this, ¹⁹*know all the world* besides,

That part of tyranny that I do bear

I can shake off at pleasure. [*Thunder still.*]

Casca. So can I: 100

So every ²⁰*bondman* in his own hand bears
The power to ²¹*cancel* his captivity.

Cas. And why should Cæsar be a tyrant, then?
Poor man! I know, he would not be a wolf,
But that he sees the Romans are but sheep:
He ²²*were* no lion, were not Romans ²³*hinds*.

1. individual power
2. portentously great
3. disturbances of nature

4. muscles
5. alas for the times
6. i. e., in us
7. servitude
8. sufferings

9. except

10. plant ;
plunge

11. in giving men the power to take their own lives

12. neither
13. hammered
14. chains

15. keep in ;
restrain
16. when it is weary

17. the prison of the flesh

18. free
19. let all the world know

20. slave
21. make an end of ;
terminate

22. would be
23. (a) deer ;
(b) servants

than you or I so far as personal achievements are concerned, yet he has grown monstrous and terrible as these unfamiliar phenomena of nature.

Casca. I think, Cassius, that you are referring to Cæsar, are you not?

Cas. I will not mention any special name. The Romans still resemble their forefathers in possessing muscles and limbs, but the heroic spirit of their predecessors is extinct in them. Alas for the age! The Romans are now governed by the timid spirits of their mothers, and their ready submission to oppressions shows them to be weak and effeminate.

Casca. You are not far wrong. It is rumoured that the senators intend to-morrow to invest Cæsar with monarchical authority, and that he is to be king over the whole empire except Italy itself.

Cas. I know, in that case, what use to make of this dagger. Cassius will have no hesitation in delivering himself from such serfdom. It is in this way, ye gods, that the weak are strengthened and the plans of the oppressors are frustrated. Nothing is there strong enough to keep the determined spirit in confinement, — neither towers of stone, nor walls constructed of hammered brass, nor close dungeons, nor iron fetters. If a man is sick of life, nothing whatever can prevent him from taking his own life. I know this myself, and I am quite willing that everyone else should know it—that it is within my power at any time to free myself from the oppression under which I live. *[Thunder still.]*

Casca. I can also deliver myself from my tyrannies, and in this way every slave has it in his power to set himself at liberty.

Cas. When such is the case, why does Cæsar tyrannise over us? I pity him, for after all he would not be a wolf if the Romans were not sheep; he would not dare to be a lion if the Romans were not hinds.

Those that with haste will make a mighty fire,
 Begin it with weak straws: what ¹*trash* is Rome,
 What rubbish, and what ²*offal*, when it serves
 For the base ³*matter* to ⁴*illuminate* 110
 So vile a thing as Cæsar! But, O grief,
 Where hast thou led me? I, perhaps, speak this
 Before a willing bondman: then I know

⁵*My answer must be made*; but I am arm'd,
 And dangers are to me ⁶*indifferent*.

Casca. You speak to Casca; and to such a man
 That is no ⁷*fleering* ⁸*tell-tale*. Hold, my hand;
⁹*Be factious* for redress of all these ¹⁰*griefs*,
 And I will set this foot of mine as far
 As who goes farthest.

Cas. There's a ¹¹*bargain* made. 120
 Now ¹²*know* you, Casca, I have ¹³*moved* already
¹⁴*Some certain* of the noblest-minded Romans
 To ¹⁵*undergo* with me an enterprise
 Of ¹⁶*honourable dangerous* consequence;
 And I do know, by ¹⁷*this* they stay for me
 In ¹⁸*Pompey's porch*: for now, this fearful night,
 There is no ¹⁹*stir* or walking in the streets;
 And the ²⁰*complexion of the element*
 In ²¹*favour's* like the work we have in hand,
 Most bloody, fiery, and most terrible 130

Casca. Stand ²²*close* a while, for here comes
 one in haste.

Cas. 'Tis Cinna; I do know him by his ²³*gait*.
 He is a friend.

Enter CINNA.

Cinna, where haste you so?

Cin. To find out you. Who's that? Metellus
 Cimber?

1. worthless stuff
2. waste matter
3. material
4. make illustrious

5. I shall be held answerable for my words
6. of no importance
7. grinning
8. betrayer
9. agitate
10. grievances
11. agreement

12. be it known to you

13. stirred up
14. several
15. undertake
16. honourable and at the same time dangerous
17. this time
18. portico of Pompey's theatre
19. movement of people
20. state of the weather
21. appearance
22. back; or hidden
23. manner of walking

People who wish to kindle a big fire quickly, always begin with rubbish, such as straw. How degraded the Romans must have been, when such a worthless man as Cæsar uses them as the base material upon which he may build up his own fame and glory! But where am I being carried away by this grief of mine? It may be that I am thus unburdening my mind to one who has no objection to be thus trampled under feet. In that case I must answer for my words. Still, I am not quite defenceless, and I pay no heed to what dangers may befall me.

Casca. You ought to remember that you are talking to Casca, and therefore to one who never betrays his friend's confidence with a mocking smile. I give you my hand upon it, I am wholly prepared to join you in any enterprise which you may undertake for the redress of all these grievances, and I promise to do as much as anyone else for the furtherance of such an object.

Cas. Then it is agreed that a pact has been made between us. Let me tell you, Casca, that I have already persuaded some of the most honourable citizens of Rome to join me in a project, which, although not in the least dishonourable, is yet attended with dangers. And by this time they will be waiting for me in Pompey's theatre, for on such a terrible night as this the streets will be quiet and deserted; and the dreadfulness of the weather, with its accompaniments of fire and blood, is in perfect keeping with the nature of the work we have undertaken to perform.

Casca. Let us conceal ourselves; some one is coming along evidently in a hurry.

Cas. O, it is only Cinna; I can recognise him by his manner of walking. He is a friend of ours.

Enter CINNA.

Here Cinna, where are you hurrying to?

Cin. To look for you. Is that Metellus Cimber?

Cas. No, it is Casca; one ¹*incorporate*
To our attempts. Am I not ²*stay'd* for, Cinna?

Cin. I am glad ³*on 't*. What a fearful night is
this!

There's two or three of us have seen strange
sights.

Cas. Am I not stay'd for? Tell me.

Cin. Yes, you are.
O Cassius, if you could 140

But win the noble Brutus to our party--

Cas. ⁴*Be you content*: Good Cinna, take this
paper, 4. don't worry

And look you lay it in the ⁵*prætor's chair*,
Where Brutus may but find it; and throw this

In at his window; set this up with wax

Upon ⁶*old Brutus'* statue: all this ⁷*done*,

⁸*Repair* to Pompey's porch where you shall find us.

Is Decius Brutus, and Trebonius, there?

Cin. All but Metellus Cimber; and he's gone
To seek you at your house. Well, I will ⁹*hie* 150
And so ¹⁰*bestow* these papers as you bade me.

Cas. That done, repair to Pompey's theatre.

[Exit CINNA.]

Come, Casca, you and I will yet, ¹¹*ere day*,
See Brutus at his house: ¹²*three parts* of him

Is ours already; and the man entire

Upon the next ¹³*encounter* ¹⁴*yields him* ours.

Casca. O, he sits high in all the people's hearts;
And that which would appear offence in us,
His ¹⁵*countenance*, like richest ¹⁶*alchemy*,
Will change to virtue and to worthiness. 160

1. associated with
2. waited
3. of it

5. chair of Brutus (who was a prætor)

6. Lucius Junius Brutus
7. being performed
8. go
9. hasten

10. place
11. before daybreak
12. three-fourth part
13. meeting
14. will yield himself
15. moral support; approval
16. the art of turning base metals into gold

Cas. No, he is Casca, who has promised to join us in our project. Are they not waiting for me, Cinna?

Cin. I am glad to hear that Casca is one of your allies. What a fearful night is this! Some very strange phenomena have been witnessed by two or three of us.

Cas. Are they not waiting for me? Give me answer to that question.

Cin. Yes, they are waiting. I wish, Cassius, that you could induce only Brutus to be a member of our faction.

Cas. You may be easy on that point. Here, Cinna, I want you to take this paper, and be sure to put it in the chair where Brutus usually sits, so that he cannot miss seeing it. Take this one as well, and throw it through the window into his room, and fasten this other scroll of paper with wax upon the statue of his great ancestor. When you have done all this, make your way to Pompey's theatre where we will await you. Are Decius Brutus and Trebonius there?

Everyone is there except Metellus Cimber, who has gone to your house to look for you. Well, I will be off, and dispose of these scrolls of paper as you desire.

Cas. When you have done so, then come to Pompey's theatre. [Exit CINNA.]

Now, Casca, let us call on Brutus before the day breaks. Already he is more than half inclined to join us, and a little more persuasion will be needed to make him completely ours.

Casca. He is held in the highest esteem by the people; and what might be considered wrong on our part will appear most honourable and praiseworthy if he only look on it with approval.

Cas. Him, and his worth, and our great need of him,

You have right well ¹*conceited*. Let us go,
For it is *'after* midnight; and, ere day,
We will awake him, and *'be sure of him*. [*Exeunt.*]

ACT II.

SCENE I. Rome. BRUTUS'S Orchard.

Enter BRUTUS.

Bru. ⁴*What, Lucius, ho!*

I cannot, by the ⁵*progress* of the stars,

⁶*Give* guess how ¹*'near to day*. Lucius, I say!

I would it were my fault to sleep so soundly.

⁸*When, Lucius, when!* awak, I say! What, Lucius

Enter LUCIUS.

Luc. Call'd you, my lord?

Bru. Get me a ⁹*taper* in my study, Lucius:
When it is lighted, come and call me here.

Luc. I will, my lord.

[*Exit.*]

Bru. ¹⁰*It* must be by his death: and for my part,
I know no personal cause to ¹¹*spurn at him*, ¹¹
¹²*But for the general*. He ¹³*would be* crowned:

How that might change his nature, there's the question:

It is the bright day that ¹⁴*brings forth* the ¹⁵*adder*.
And that ¹⁶*craves* ¹⁷*wary* walking. Crown him?—that,
And then, I grant, we put a ¹⁸*sting* in him,
That at his will he may do danger with.

The abuse of greatness is, when it ¹⁹*disjoins*

²⁰*Remorse* from power: and, to speak truth of Cæsar,

I have not known when his ²¹*affections* ²²*swayed* ²⁰
More than his reason. But 'tis a common ²³*proof*

That ²⁴*lowliness* is young ambition's ²⁵*ladder*,

Whereto the climber-upward turns his face;

But when he once attains the ²⁶*upmost round*,

1. estimated ;
- judged
2. past
3. make him sure
4. a call to arouse attention
5. course
6. guess ; surmise
7. how long it is for day-break
8. exclamation of impatience
9. candle
10. emancipation of Rome
11. oppose him
12. except on public grounds
13. wishes to be
14. gives birth to
15. a kind of serpent
16. demands ; necessitates
17. cautious
18. power to harm us
19. separates
20. mercy ; humanity
21. passions
22. dominated
23. experience
24. humility ; modesty
25. step or means by which to rise higher
26. highest step of the ladder

Cas. You are quite right as to the importance and urgency of having him on our side. But let us now go ; it is already past midnight. Before night is over, we will interview him, and secure his co-operation.
[*Exeunt.*]

ACT II.

SCENE I. *Rome.* BRUTUS'S Orchard.*Enter* BRUTUS.

Bru. Well Lucius ! I cannot guess by the course of the stars how long it is for the day-break. Lucius ! I only wish I could sleep as soundly as he does. Here, Lucius ! wake up. Don't you hear me ?

Enter LUCIUS.

Luc. Did you call me, my lord ?

Bru. Light me a candle in my study, Lucius, and tell me as soon as you have done so.

Luc. Very well, sir. [*Exit.*]

Bru. It is evident that Cæsar must die, so that Rome can be free. Personally, of course, I have no reason to bear any ill-will against him ; the welfare of the State is my sole concern and consideration. Cæsar would be crowned king, and the point to be considered is, what influence that might have upon him. The adder comes out when the sun is shining, and it is then that we need to be cautious of our steps. It is certain that if he is crowned king, we shall be giving him the power of doing great harm if he be so inclined. Power is said to be abused when it is exercised without any regard to mercy, although, to tell the truth, I have never known Cæsar carried away by his passions instead of by his reason. Still, it is a matter of common experience that men often exhibit the greatest humility in order to attain power and influence, but as soon as they have reached the climax of their ambition, they

He then unto the ladder turns his back,
¹*Looks in the clouds*, scorning the ²*base degrees*
 By which he did ascend. So Cæsar may :
 Then, lest he may, ³*prevent*. And, since the quarrel
 Will bear no ⁴*colour* for the thing he is,
⁵*Fashion it thus*, that what he is ⁶*augmented*, 30
 Would run to ⁷*these and these* ⁸*extremities*:
 And therefore think him as a serpent's egg,
 Which, hatched, would, ⁹*as his kind*, grow mis-
 chievous ;
 And kill him in the shell.

Re-enter LUCIUS.

Luc. The taper burneth in your ¹⁰*closet*, sir.
 Searching the window for a ¹¹*flint*, I found
 [Giving him a letter

This paper, thus sealed up ; and, I am sure
 It did not lie there when I went to bed.

Bru. Get you to bed again ; it is not day.
 Is not to-morrow, boy, the ides of March ? 40

Luc. I know not, sir.

Bru. Look in the calendar, and bring me word.

Luc. I will, sir. [Exit.

Bru. The ¹²*exhalations* whizzing in the air
 Give so much light that I may read by them.

[Opens the letter, and reads.

" Brutus, thou sleep'st : awake, and ¹³*see thyself*.
 Shall Rome, etc.—speak, strike, ¹⁴*redress* ! "

" Brutus, thou sleep'st : awake ! " —

Such ¹⁵*instigations* have been often dropped
 Where I have took them up. 50

" Shall Rome, etc." Thus must I ¹⁶*piece it out*.
 Shall Rome stand under ¹⁷*one man's awe* ? What,
 Rome ?

My ancestors did from the streets of Rome

1. aspires to rise higher still
2. lower steps
3. anticipate ; be before-hand
4. show of justice
5. state the case as follows
6. when he has become king
7. such and such
8. excesses ; acts of violence and cruelty
9. according to its nature
10. private chamber
11. used for striking a light
12. meteors
13. know what you are yourself
14. set things right
15. exciting writings
16. fill up the outlines
17. fear of one man (Cæsar)

throw off their mock modesty, and conduct themselves with the utmost pride and arrogance. It may be the same with Cæsar ; so it will be better not to give him any chance at all. And as, Cæsar's character being what it is, we have just now no complaint against him, we must argue in this way,—that, being endowed with greater powers, he would act in such and such a way. We must, therefore, compass his destruction while he still remains harmless, regarding him as a serpent's egg, which becomes a source of danger as soon as it is hatched.

Re-enter LUCIUS.

Luc. I have lit the candle in your study, sir, and while I was looking about in the window to find a flint, I came upon this sealed letter, which, I am sure, was not there when I retired to rest.

[Gives him a letter.]

Bru. Go to bed again ; it is not yet morning. It is not to-morrow the ides of March ?

Luc. I don't remember, sir.

Bru. Go and look at the almanac, and then tell me.

Luc. All right, sir.

[Exit]

Bru! The meteors flashing across the sky afford me sufficient light to read this letter by.

[Opens the letter and reads.]

"Brutus, you are evidently asleep ; rouse yourself, and recognise your own worth. Are the people of Rome, etc. Let your voice be heard, strike the blow for freedom, and put an end to the present state of affairs." "Brutus, you are slumbering ; rouse yourself !" Yes, words to the same effect have been frequently spoken in my own hearing. "Are the people of Rome, etc." I suppose this sentence may be filled in thus : "Are the people of Rome to groan under the tyranny of one man ?" Citizens of Rome ! Why,

The Tarquin drive, when he was call'd a king.
 "Speak, strike redress!"—Am I ¹*entreated*
 To speak, and ²*strike*? O Rome, I ³*make thee*
promise;
 If the redress will follow, ⁴*thou receiv'st*
Thy full petition at the hand of Brutus!

Re-enter LUCIUS.

Luc. Sir, March is ⁵*wasted* fourteen days.

[*Knocking within.*

Bru. 'Tis good. Go to the gate; some body
 knocks.

[*Exit LUCIUS*

Since Cassius first did ⁶*whet* me against Cæsar, ⁶*I*
 I have not slept.

Between the ⁷*acting* of a dreadful thing
 And the first ⁸*motion*, all the ⁹*interim* is
 Like a ¹⁰*phantasma* or a hideous dream:

The ¹¹*genius* and the ¹²*mortal instruments*

¹³*Are then in council*; and ¹⁴*the state of a man*

Like to a little kingdom, suffers then

¹⁵*The nature of an insurrection.*

Re-enter LUCIUS.

Luc. Sir, 'tis your ¹⁶*brother* Cassius at the door ⁷⁰
 Who both desire to see you.

Bru. Is he alone?

Luc. No, sir, there are ¹⁷*more* with him.

Bru. Do you know them?

Luc. No, sir; their hats are ¹⁸*pluck'd* about
 their ears,

And half their faces ¹⁹*buried in* their cloaks,

²⁰*That* by no means I ²¹*may* discover them

By any mark of ²²*favour*.

Bru. Let 'em enter. [*Exit LUCIUS.*

They are ²³*the faction*. O conspiracy,

²⁴*Sham'st thou* to show thy dangerous brow by
 night,

When evils are most free O, then, by day

1. asked by the people
2. take up arms for freedom
3. promise to thee
4. you will obtain all you ask of Brutus
5. past
6. instigate incite
7. execution;
8. impulse to it.
9. interval
10. nightmare
11. the spirit of a man
12. bodily powers or organs
13. are leagued together
14. the commonwealth of a man's body
15. a kind of rebellion
16. rather brother-in-law
17. more
18. pulled down over
19. hidden by
20. so that
21. can distinguish
22. features
23. the band of conspirators
24. Art thou ashamed

when Tarquin proclaimed himself king, he was driven out of the city by our forefathers "Let your voice be heard, strike the blow for freedom, and put an end to the present state of affairs." Do they beg me to raise my voice in protest and to act? O my countrymen, I give you my promise. If it be possible to remedy these abuses, I will do everything you ask of me.

Re-enter LUCIUS.

Luc. I find, sir, that to-morrow will be 15th of March. *[Knocking within.]*

Bru. I thought so. I heard some one knocking at the gate. See who it is. *[Exit LUCIUS.]*

Ever since Cassius excited within me these suspicions concerning Cæsar, I have not been able to enjoy sleep. The whole interval between the first suggestion of a terrible deed and the performance of it, is just like a nightmare or a horrible dream. The mental faculties and the physical powers are then contending with one another, and man's whole state resembles a miniature kingdom passing through the turmoils of a revolution.

Re-enter LUCIUS.

Luc. Sir, it is your brother(-in-law), Cassius, who is at the door. He wants to speak to you.

Bru. Has he come alone?

Luc. No, sir, he is accompanied by several men.

Bru. Do you know who they are?

Luc. No, sir, their faces are so concealed by their hats and cloaks, that there is no means of indentifying them by their features.

Bru. Let them come in. *[Exit LUCIUS.]*

They are evidently the conspirators. O Conspiracy, do you feel so ashamed of showing yourself even by night, when evil runs rampant in the world? If

Where wilt thou find a ¹*cavern* dark enough 80
To ²*mask* thy monstrous ³*visage*? Seek, none, con-
spiracy;

Hide it in smiles and ⁴*affability*:

For if thou ⁵*path*, ⁶*thy native semblance on*,

Not ⁷*Erebus* itself ⁸*were* dim enough

To hide thee from ⁹*prevention*.

Enter CASSIUS, CASCA, DECIUS, CINNA,

METELLUS, CIMBER, and TREBONIUS.

Cas. I think we are ¹⁰*too bold upon* your rest;
Good ¹¹*morrow*, Brutus; do we trouble you?

Bru. I have been up this hour; awake all night.
Know I these men that come along with you?

Cas. Yes, every man of them; ¹²*and no man* here
¹³*But honours you*; and every one doth wish 91
You had but that opinion of yourself
Which every noble Roman bears of you.
This is Trebonius.

Bru. He is welcome hither.

Cas. This, Casca; this, Cinna; and this,
Metellus Cimber.

Bru. They are all welcome.
What ¹⁴*watchful cares* do ¹⁵*interpose themselves*
Betwixt your eyes and night?

Cas. ¹⁶*Shall I entreat a word*? 100

[BRUTUS and CASSIUS whisper apart.]

Dec. Here lies the east: doth not the day break here?

Casca. No.

1. cave
2. conceal
3. countenance
4. expression
5. walk about
6. in your true
7. the lower world
8. would be
9. discovery; detection
10. rude in disturbing
11. morning

12. and there is no man
13. who does not honour you

14. anxieties that keep you awake
15. come between
16. may I speak with you for a few moments

such is the case, then what cave canst thou find sufficiently dark to prevent it from being seen in the broad daylight? O Conspiracy, you need not go to seek any disguise; rather mask your countenance with smiles and geniality; for if you go about in your natural guise, not even the darkness of Erebus would suffice to prevent your discovery and detection

*Enter, CASSIUS, DECIUS, CINNA, METELLUS
CIMBER, and TREBONIUS.*

Cas. I suppose we are too rudely interrupting your night's rest. Good morning, Brutus, do we disturb you?

Bru. I have already left bed over an hour; I have not at all slept to-night. Do I know all your companions?

Cas. Yes, you are acquainted with all of them; and there is no one here who does not hold you in the highest esteem; and, in fact, they are all unanimous in wishing that you thought as highly of yourself as your fellow-citizens think of you. Let me introduce to you Trebonius.

Bru. I am pleased to meet him.

Cas. This is Decius Brutus.

Bru. He, too, is cordially welcomed.

Cas. This is Casca, this is Cinna, and this is Metellus Cimper.

Bru. I am well pleased to meet all of them. But what is it that has kept you from your sleep to-night?

Cas. May I speak a word with you?

[Brutus and Cassius whisper.]

Dec. This, I think, is the direction of the east; does not the sun rise here?

Casca. I do not think so.

Cin. O, pardon, sir it doth ; and yon grey lines
That ¹*fret the clouds* ²*are messengers of day.*

Casca. You shall confess that you are both deceived
Here, as I point my sword, the sun arises ;
Which is a great way ³*growing on the south,*
⁴*Weighing* ⁵*the youthful season of the year.*
Some two months hence, up higher towards the north
He first ⁶*presents his fire* and the high east 110
Stands, as the Capitol, directly here.

Bru. Give me your hands ⁷*all over*, one by one.

Cas. And let us swear our resolution.

Bru. No, not an oath : if not ⁸*the face of men,*
The ⁹*sufferance of our souls,* ¹⁰*the time's abuse,*--
If these be motives weak, ¹¹*break off betimes,*
And every man ¹²*hence* to his ¹³*idle bed,*
So let ¹⁴*high-sighted* tyranny ¹⁵*range on,*
Till each man drop ¹⁶*by lottery.* But if ¹⁷*these,*
As I am sure they do, bear fire enough 120
To ¹⁸*kindle cowards,* and to ¹⁹*steel with valour*
The ²⁰*melting* spirits of women, then, countrymen,
What need we any ²¹*spur* but our own cause
To ²²*prick us to redress ?* what other bond
Than ²³*secret Romans,* that have spoke the word
And will not palter ? and what other oath
Than honesty to honesty engaged,
That this shall be, or we will fall for it ?
Swear priests, and cowards ; and men cautelous,
Old feeble carrions, and such suffering souls 130
That welcome wrongs ; unto bad causes swear
Such creatures as men doubt : but do not stain

1. adorn them as with fret-work
2. announce
3. approaching
4. if we bear in mind
5. just the beginning of the year
6. i. e., rises above the horizon
7. all of you
8. the discontent reflected in the faces of men
9. mental anguish
10. prevailing corruptions
11. dissolve the conspiracy at once
12. go
13. bed of idleness
14. ambitious ; soaring high
15. continue unrestrained
16. as chance decrees
17. these motives
18. put spirit in the spiritless
19. harden with courage
20. soft
21. incitement
22. urge to seek
23. Romans who can keep a secret

Cin. Excuse me, sir, it does rise there ; and those grey streaks of light that chequer the clouds indicate that the day is approaching.

Casca. You shall have to admit that both of you are mistaken. The sun rises just in the direction in which my sword is being pointed. It rises farther to the south, because it is now but the beginning of the year. In about two month's time, however, it will rise directly in the east, a little farther north than it does now, and the east is where the Capitol stands.

Bru. Let me clasp each of you in turn by the hand.

Cas. And let each one of us take a solemn vow.

Bru. No, the oath is not necessary. If the troubled looks on the faces of our fellow-citizens, the fears of our own minds, and the evils of the present age, are not sufficient to unite us together, then let us at once give up our project, let each man return home to his bed of idleness, and let this despot oppression continue, until, one by one, each man falls a victim to death, as if by lottery. But if, on the other hand, such motives are sufficiently strong, and I am sure they are to make even cowards brave and to inspire even weak women with courage, then, my friends, I do not see that anything else is required to urge us on to seek redress from the tyrannies of Cæsar. What other bond do we require to bind us except the fact that we are citizens of Rome, who, when their word has been once given, will neither draw back nor betray their companions ? Nor do we need any other assurance than that we all, being honourable men, have resolved either to execute our purpose or to sacrifice our lives in the attempt. Oaths are taken by priests, and cowards, and deceitful men, those who are aged, weak, and contemptible, and those who have not the spirit to stand up for their own rights. Such men as cannot be relied upon swear when their cause is

The ¹*even* virtue of our enterprise,
 Nor the ²*insuppressive mettle* of our spirits,
 To think that or our cause or our performance
 Did need an oath ; when every drop of blood
 That every Roman bears, and nobly bears,
 Is guilty of a ³*several* bastardy
 If he do break the smallest particle
 Of any promise that hath passed from him. 140

Cas. But what of Cicero ? Shall we ⁴*sound*
him ?

I think he will ⁵*stand very strong with us*.

Casca. Let us not leave him out.

Cin. No, by no means.

Met. O, let us have him : for his ⁶*silver* hairs
 Will ⁷*purchase* us a good ⁸*opinion*,
 And buy men's voices to ⁹*commend* our deeds :
 It shall be said, his ¹⁰*judgment* ruled our ¹¹*hands* ;
 Our youths and wildness shall ¹²*no whit* appear,
 But all be buried in his ¹³*gravity*.

Bru. O, name him ¹⁴*not* ; let us not ¹⁴*break with*
him,

For he will never follow anything 151

That other men begin.

Cas. Then leave him out.

Casca. Indeed, he is not fit.

Dec. Shall no man else be ¹⁵*touch'd*, but only
 Cæsar ?

Cas. Decius, well ¹⁶*urged*.—I think it is not meet,
 Mark Antony. so well beloved of Cæsar,
 Should outlive Cæsar : we shall find ¹⁷*of him*
 A ¹⁸*shrewd contriver* and, you know, ¹⁹*his means*,
 If he *improve* them, may well stretch so far
 As to ²⁰*annoy* us all : which to prevent, 160
 Let Antony and Cæsar fall together.

Bru. Our course will seem too bloody, Caius
 Cassius,

To cut the head off and then hack the limbs,
 Like wrath in death, and ²¹*envy* afterwards ;
 For Antony is but a limb of Cæsar :
 Let us be sacrificers, but not ²²*butchers*, Caius.

1. unimpeach-
 able good-
 ness

2. indomitable
 warmth

3. each drop
 of blood is
 guilty

4. find out
 what he
 thinks

5. be a consi-
 derable help

6. venerable
 age

7. procure ;
 obtain

8. reputation

9. praise

10. mature

wisdom

11. action

12. not in the
 least

13. serious
 ness

14. reveal our
 secret to him

15. marked
 out for death

16. suggested

17. in him

18. mischiev-
 ous plotter

19. if he turns
 all his re-

sources to
 account

20. harm

21. malice ;
 spite

22. slaughter-
 ers

unjust. But let us not sully the righteousness of our cause, or the unquenchable ardour of our souls by the suggestion that either our project or our execution of it requires the urge of an oath, seeing that no man is worthy to be a citizen of Rome who attempts to break his plighted word in the slightest particular.

Cas. What shall we do about Cicero? Shall we try to ascertain his mind? I suppose he will lend us a firm support.

Casca. We must not certainly omit him.

Cin. No, of course not.

Met. Yes, we must ask him to join us, for his advanced years will carry weight with the people, and incline them to praise and approve of our action. They will then say that he was the prime mover among us; and thus our youth and rashness will not be so noticed in the presence of his maturity of age and seriousness.

Bru. O, do not mention his name; let not our project be revealed to him, for he will never take any part in schemes not initiated by him.

Cas. Then we shall have to cancel out his name.

Casca. Indeed, he is hardly a suitable man.

Dec. Is no one else except Cæsar to be marked out for death?

Cas. Rightly considered, Decius. In my opinion, Mark Antony, who is such a great favourite of Cæsar's, should not be spared, for he will prove to be a mischievous designer, and his influence, if he cares to exercise it, may become a source of danger to all of us. So, in order to prevent it, Antony and Cæsar should be slain together.

Bru. I think that in doing so we would be no better than murderers, Caius Cassius. To mangle a man's body after killing him appears as if one is actuated by feelings of jealousy as well as of anger; and Antony, you must remember, is no better than a limb of Cæsar. Let our act, Cassius, resemble rather

We all stand up against ¹*the spirit of Cæsar* ;
 And in the spirit of men there is no blood :
 O, that we then could ²*come by* Cæsar's spirit,
 And not ³*dismember* Cæsar ! But, alas, 170
 Cæsar must bleed for it. And, gentle friends,
 Let's kill him ⁴*boldly*, but not wrathfully ;
 Let's ⁵*carve* him as ⁶*a dish fit for the gods*,
 Not ⁷*hew* him as a ⁸*carcass* fit for ⁹*hounds* :
 And let our hearts, as ¹⁰*subtle* masters do,
 Stir up their servants to an ¹¹*act of rage*.
 And ¹²*after* seem to chide 'em. This shall make
 Our purpose ¹³*necessary* and not ¹⁴*envious*,
 Which so appearing to the common eyes,
 We shall be called ¹⁵*purgers*, not murderers. 180
 And for Mark Antony, think not of him ;
 For he can do no more than Cæsar's arm
 When Cæsar's head is off.

Cas. Yet I fear him :

For in the ¹⁶*ingrafted* love he bears to Cæsar—

Bru. Alas, good Cassius, do not think of him.
 If he love Cæsar, all that he can do

Is to himself, — ¹⁷*take thought* and die for Cæsar :
 And that ¹⁸*were much* he should, for he is ¹⁹*given*
 To sports, to wildness, and much company.

Treb. There is ²⁰*no fear* in him ; let him not die
 For he will live, and laugh at this hereafter. 19

[*Clock strikes.*]

Bru. Peace ! count the clock.

Cas. The clock hath ²¹*stricken* three.

Treb. 'Tis time to part.

1. the principles on which he acts

2. get at ; obtain

3. kill the body of

4. with a good conscience

5. prepare and offer

6. a sacrifice

7. cut to pieces

8. corpse

9. dogs

10. clever

11. violent act

12. afterwards

13. promoted by a sense of duty

14. malicious

15. purifiers of evils

16. deep-seated *ingrained*

17. abandon himself of grief

18. would be too much

19. addicted

20. nothing to fear

21. struck

the killing of an animal for sacrificial purposes by a priest than by a mere slaughterer. Our enterprise is directed against the ambitious spirit of Cæsar, and the spirits of men are not constituted of flesh and blood. It is a matter of deep regret to me that we cannot kill the spirit of Cæsar without shedding his blood. But, alas, that cannot be, and Cæsar must die. And, as it is so, my friends, let us act with boldness, and not as if we sought merely to gratify our passions. Let us slay him as if we were offering up a sacrifice, not as if we intended to throw his body to the dogs. And just as clever men often instigate their servants to do deeds for which they afterwards pretend to chide them, so let our wills deal with our bodily powers. If we act in this way, then our purpose will not be called malicious, but as a course to which we were driven by the force of necessity. And the people taking this view of our action, we shall be looked upon as deliverers of our country instead of being called assassins. As for Mark Antony, you may leave him out of consideration, for he will be as powerless as Cæsar's arm, when Cæsar is once dead.

Cas. Yet I am afraid of him. When you consider the great regard he has for Cæsar —

Bru. My dear Cassius, put him out of your thoughts altogether. If his love for Cæsar be so great, the utmost that he can do would be to become melancholy and take his own life. This, however, is too much for him to do, for he is greatly fond of sports, of merriment, and company.

Treb. There is no need to be afraid of him, nor to put him to death. Let him live, and afterwards he will laugh at this affair.

[*Clock strikes.*

Bru. Listen; what time is it?

Cas. It has struck three.

Treb. It is time that we should go now,

Cas.

But it is doubtful yet,

Whether Cæsar will come forth to-day, or no ;

For he is superstitious grown ¹ of late,²Quite from the ³main opinion he held onceOf ⁴fantasy, of dreams, and ⁵ceremonies :It may be, these ⁶apparent prodigies,The ⁷unaccustomed terror of this night,And the persuasion of his ⁸augurers,May ⁹hold him from the Capitol to-day.

200

Dec. Never fear that : if he be so resolved,

I can ¹⁰o'ersway him ; for he loves to hearThat ¹¹unicorns may be betrayed with trees,And bears with glasses, elephants with ¹²holes,Lions with ¹³toils and men with flatterers:

But when I tell him he hates flatterers,

He says he does, being then most flattered.

Let me ¹⁴work.For ¹⁵I can give his humour the true bent,

And I will bring him to the Capitol.

210

Cas. Nay, we will all of us be ¹⁶there to fetch him.Bru. By the eighth hour : is that the ¹⁷uttermo-st ?

Cin. Be that the uttermost, and fail not then.

Met. Caius Ligarius ¹⁸doth bear Cæsar hard,Who ¹⁹rated him for speaking well of Pompey :

I wonder, none of you have thought of him.

Bru. Now, good Metellus, go along ²⁰by him :

He loves me well, and I have given him reasons ;

Send him but hither, and I'll ²¹fashion him.

220

1. recently
2. contrary to
3. general belief
4. fancy
5. omens and signs
6. unmistakable warnings
7. unusual
8. soothsayers
9. keep him from going to
10. make him change his mind
11. a beast with only one horn
12. pitfalls
13. nets ; snares
14. work upon him ; influence
15. I can incline him in the right direction to suit my purpose
16. Cæsar's house
17. latest
18. has a grudge against Cæsar
19. rebuked angrily
20. by his house
21. shape him to our purposes

Cas. But it is not yet certain whether Cæsar will come out to-day or not, for recently his opinions regarding presentiments, dreams, and religious observances have so altered from what they used to be, and he has grown so superstitious, that it is very probable that these unusual phenomena, the extraordinary fury of to-night's storm together with the advice which he will receive from his soothsayers, may so influence him that he will decide not to attend the Senate House to-day.

Dec. You need not be afraid on that account. Even if he is resolved not to come, I can overrule his decision, for he is fond of being told how easy it is to ensnare unicorns by pretending to take shelter behind a tree, and bears by placing mirrors in their path, to entrap elephants by digging pits, to catch lions by laying nets, and to betray men by flattering them. But when I tell him that he hates flatterers, he is then at once taken in, and says that he really does; and that is the best way of flattering him. Let me try to work upon him, and I am sure I shall be able to bring him to the right mood, so that he will come to the Senate House.

Cas. Why, we shall all of us see that he does come to the Capitol.

Bru. By eight o'clock; will that be the latest hour?

Cin. Yes, let that be the latest, and do not fail to turn up at that hour.

Met. Caius Ligarius has a grudge against Cæsar, for he was rebuked by Cæsar when he spoke in praise of Pompey. I am surprised that his name has not even been mentioned by any one of you.

Bru. Well, Metellus, suppose you call at his house. He has a great regard for me, and I have given him satisfactory reasons why he should join

Cas. The morning comes upon 's: we'll leave you
Brutus :—

And, friends, *'disperse yourselves* ; but all re-
member

1. break up

What you have said, and show yourselves true
Romans.

Bru. Good gentlemen, look fresh and merrily ;
Let not our looks ²*put on our purposes*,
But ³*bear it* as our Roman actors do,
With untired spirits and ⁴*formal constancy* :
And so, good morrow to you every one.

2. show our
hidden
thoughts
3. bear or be-
have our-
selves
4. dignified
self-posses-
sion

[*Exeunt all but BRUTUS.*]

Boy ! Lucius ! fast asleep ? It is no matter ;
Enjoy the heavy ⁵*honey-dew of slumber* : 230
Thou hast no ⁶*figures nor no fantasies*,
Which busy care draws in the brains of men ;
Therefore, thou sleep'st so sound.

5. refreshing
sleep
6. figments of
the imagina-
tion

Enter PORTIA.

Por. Brutus, my lord !

Bru. Portia, what mean you ? Wherefore rise
you now ?

It is not ⁷*for* your health thus to ⁸*commit*
Your weak ⁹*condition* to the ¹⁰*raw-cold* morning.

7. good for
8. expose
9. constitution
body
10. chilly and
biting
11. unkindly ;
12. crept away
softly
13. meditating
14. folded on
the breast
15. looked va-
cantly at
16. pressed
17. indicating
perplexity

Por. Nor for yours neither. You've ¹¹*ungently*,
Brutus,
¹²*Stole* from my bed : and yesternight, at supper,
You suddenly arose, and walk'd about,
¹³*Musing* and sighing, with your arms ¹⁴*across*, 240
And when I ask'd you what the matter was,
You ¹⁵*stared upon* me with ungentle looks ;
I ¹⁶*urged* you further ; then you ¹⁷*scratch'd your head*

our scheme. If you will tell him to come here, I can easily persuade him to join us.

Cas. The day is dawning. We will, therefore, take leave of you, Brutus. Now, my friends, let us be going. But do not forget what you have promised; let it be seen by your actions that you really deserve the name of Romans.

Bru. Now, gentlemen, be of good cheer. We must not allow our looks to betray us but must carry ourselves with dignified self-possession and unswerving resolution, even as the Roman actors do in the theatre. I bid you all good morning. [*Exeunt all but*]

Boy! Lucius! Are you sound asleep again? However, it is immaterial. Let you enjoy that deep sleep which is so refreshingly sweet, and which in your case is undisturbed by any of those imaginary forms or delusions which trouble the sleep of those oppressed with worries and anxieties. Therefore it is that you can sleep so profoundly.

Enter PORTIA.

Por. My dear Brutus!

Bru. Why, Portia, what are you doing? Why have you left your bed so early? You are so weak in health that it is hardly advisable for you thus to expose yourself to the bleak morning air.

Por. Neither is this exposure good for your health. It was very unkind of you, Brutus, to leave me in my bed alone. Last evening, too, at supper time, you abruptly left the table, and, sighing from time to time, walked about the room with your arms folded together as if deeply absorbed in meditation! and when I questioned you as to the reason, you only looked angrily at me. I continued to press you on the matter, and you only scratched your head and stamped impatiently on the floor. On my still

And too impatiently stamp'd with your foot ;

Yet I insisted, yet you answer'd not,

But, with an angry ¹*wafture* of your hand,

Gave sign for me to leave you. So I did,

Fearing to ²*strengthen* that impatience

Which seem'd too much ³*enkindled*, and ⁴*withal*

Hoping it was but an effect of ⁵*humour*, 250

Which sometime ⁶*hath his hour with every man*.

It will not let you eat, nor talk, nor sleep,

And could it work so much upon your ⁷*shape*

As it hath much ⁸*prevail'd on your* ⁹*condition*

I should not know you, Brutus. Dear my lord,

Make me acquainted with your cause of grief.

Bru. I am not well in health, and that is all.

Por. Brutus is wise, and were he not in health
He would ¹⁰*embrace* the means to ¹¹*come by* it.

Bru. Why, so I do.—Good Portia, go to bed. 260

Por. Is Brutus sick, and is it ¹²*physical*
To walk ¹³*unbraced*, and suck up the ¹⁴*humours*
Of the ¹⁵*dank* morning ? What, is Brutus sick,
And will he steal out of his wholesome bed
To dare the ¹⁶*vile contagion* of the night,
And ¹⁷*tempt* the ¹⁸*rheumy* and ¹⁹*unpurged* air
To add unto his sickness ? No, my Brutus ;
You have some ²⁰*sick offence* within your mind,
Which, by the right and virtue of ²¹*my place*,
I ought to know of : and upon my knees 270
I ²²*charm* you, by my once ²³*commended* beauty,

By all your vows of love, and that great vow
Which did ²⁴*incorporate* and make us one,

That you ²⁵*unfold* to me, your self, your ²⁶*half*,

Why you are ²⁷*heavy*, and what men to-night

Have had ²⁸*resort* to you ; for here have been

Some six or seven, who did hide their faces

Even from darkness,

1. majestic
waving of the
hand

2. increase

3. aroused

4. moreover

5. mental de-
pression

6. prevails
over

7. external
appearance

8. affected

9. disposition

10. adopt

11. obtain

12. conducive
to health

13. unbuttoned

14. moist

vapours

15. wet

16. pestilen-
tial vapours

17. expose
himself to

18. causing
cold

19. impure ;
unwholesome

20. cause of
harmful

malady

21. as a wife

22. appeal to
you

23. admired

24. join us to-
gether

25. reveal

26. better half

27. gloomy
and overcast

28. access

urging you further, you motioned me away with your hand as if in anger. I, therefore, left the room, lest I should still further enkindle your anger. I could well realise that you were in a fit of bad humour to which every man is at times subject. But you neither eat your meals, nor indulge in conversation, nor take your usual rest ; and if it affected you in your personal appearance as much as it has affected your disposition, it would be impossible for me to recognise you, Brutus. My dear husband, do disclose to me what it is that ails your mind.

Bru. There is nothing the matter with me except that I am not in very good health.

Por. You are not devoid of sense, Brutus ; and you know very well that if you were not in good health, you would employ the right means to regain your health.

Bru. Well, do I not do so ? My dear Portia, get back to your bed again.

Por. You say you are unwell. Do you mean to tell me that it will do you good to go about with your clothes half fastened, and to inhale the damp air of the morning ? How can I believe that you are sick, when you get out of your warm, comfortable bed, and expose yourself to the pestilential vapours which issue from the ground during the night, and even go to the length of making yourself worse by going out into the air from which the unwholesome mists have not yet been dispersed ? No, my Brutus, the sickness from which you are suffering is some mental trouble, which as your wife, I am entitled to know. See, I go down on my knees, and pray you by that beauty of mine of which you used to speak so eloquently, by the love you have always professed for me, and by our marriage vow which made us one, to reveal frankly to me, your wife, what it is that is troubling you, and who the men were that called upon you to-night ; for six or seven of them came

Bru. Kneel not, gentle Portia.

Por. I should not need, if you were gentle Brutus.

Within the ¹*bond of marriage*, tell me, Brutus, 28

²*Is it excepted* I should know no secrets

That ³*appertain* to you? Am I yourself

But, as it were, ⁴*in sort or limitation*;

To keep with you at meals, comfort your bed,

And talk to you sometimes? *Dwell* I but ⁵*in the suburbs*

Of your good pleasure? If it be no more,

Portia is Brutus' ⁶*harlot*, not his wife.

Bru. You are my true and honourable wife;

As dear to me as are the ⁷*ruddy drops*

That ⁸*visit* my sad heart. 29

Por. If this were true, then should I know this secret.

I grant, I am a woman; but ⁹*withal*

A woman that Lord Brutus ¹⁰*took to wife*:

I grant, I am a woman; but *withal*

A woman well-reputed,—Cato's daughter.

Think you I am no stronger than my sex,

¹¹*Being so fathered, and so husbanded?*

Tell me your counsels, I will not disclose 'em.

I have made strong proof of my ¹²*constancy*,

Giving myself a ¹³*voluntary wound* 300

Here in the thigh: can I bear that with patience,

And not my husband's secrets?

Bru.

O ye gods,

Render me worthy of this noble wife!

(*Knocking within.*)

¹⁴*Hark, hark!* one knocks: Portia, go in awhile;

And by-and-by thy ¹⁵*bosom* shall ¹⁶*partake*

The secrets of my heart:

All ¹⁷*my engagements* I will ¹⁸*construe* to thee,

All ¹⁹*the charactery* of my sad brows:

Leave me with haste.

[*Exit PORTIA.*]

1. contract of marriage

2. is there any restriction that

3. belong

4. only in a part and in a restricted way

5. not in the centre of your heart

6. mistress

7. drops of blood

8. circulate through

9. at the same time

10. married

11. having such a father and such a glorious husband

12. firmness of mind

13. wilful; self-inflicted

14. listen

15. heart

16. share

17. all that I have engaged or undertaken to do

18. explain

19. the written lines

here, and they all kept their faces concealed, although the night was dark.

Bru. Come, my dear Portia, do not kneel to me.

Por. If you were gentle Brutus, I would not have the necessity of kneeling. Is there any proviso in our marriage bond that I am to be kept in ignorance of all your secrets? Am I to be your wife only in some certain manner and with certain restrictions? Am I only to have my meals with you, sleep with you, and occasionally converse with you? Am I to share none of your inmost thoughts? If that is so, then I am certainly not your wife, but only your mistress.

Bru. You are my dear wife, and worthy of all honour and confidence. My own life is not dearer to me than you are.

Por. If that were so, you would not withhold this secret from me. I admit that I am only a woman, but I am the one whom you chose to be your wife. I grant that I am no better than a woman, but at the same time I am a woman of stainless reputation—the daughter of Cato. Do you think that I am as weak and fragile as any ordinary woman when I have such a father and such a husband? Let me know your plans; they shall not be betrayed by me. I have severely tested my powers of endurance by deliberately inflicting a wound on my thigh. Do you think that I am able to endure the pain of this without murmuring, and yet be incapable of keeping the secrets of my husband?

Bru. O Heaven, make me fit to be the husband of such a noble wife. [Knocking within.]

Listen! Some one is knocking. Go indoors for a little while, Portia, and I will presently tell you all my secrets. I will then fully explain to you everything that has so closely occupied my mind and that has made me look so worried. Leave me at once, Portia. [Exit PORTIA.]

Enter LUCIUS and LIGARIUS.

Lucius, who's that knocks?

Luc. Here is a sick man that ¹would speak with you.

Bru. Caius Ligarius, that Metellus spake of. 311
Boy, stand aside.—Caius Ligarius! ²how?

Lig. ³Vouchsafe good morrow from a feeble tongue.

Bru. O, what a time have you ⁴chose out, brave Caius,

⁵To wear a kerchief! ⁶Would you were not sick!

Lig. I am not sick, if Brutus have in hand
Any ⁷exploit worthy the name of honour.

Bru. Such an exploit have I in hand, Ligarius,
Had you a ⁸healthful ear to hear of it.

Lig. By all the gods that Romans bow before, 320
I here ⁹discard my sickness! Soul of Rome!
Brave son, ¹⁰derived from honourable loins!
Thou, like an ¹¹exorcist, hast ¹²conjured up
My ¹³mortified spirit. Now bid me run,
And I will ¹⁴strive with things impossible;
Yea, get the better of them. What's ¹⁵to do?

Bru. A piece of work that will make sick men
¹⁶whole.

Lig. But are not some whole that we must
make sick?

Bru. That must we also. What it is, my Caius,
I shall unfold to thee, as we are going. 330
¹⁷To whom it must be done.

Lig. ¹⁸Set on your foot,

And with a heart ¹⁹new-fired I follow you
To do I know not what: but ²⁰it sufficeth
That Brutus leads me on.

Bru. Follow me, then. [*Exeunt.*]

1. desires to
2. How is this?
Or, How are
you?

3. deign to
accept

4. chosen;
selected

5. to be sick
6. how much
I wish that
you were not
7. enterprise

8. ear of a
healthy man
9. give up

10. born in a
noble family
11. raiser of
spirits
12. called up
by magic
spell

13. dead
14. contend;
fight
15. to be done
16. perfectly
healthy

17. to the
house of him
to whom
18. lead you
the way;
start

19. filled with
new energy
20. it is suffi-
cient

Enter LUCIUS and LIGARIUS.

Who is it knocking, Lucius?

Luc. A sick man who wishes to speak to you.

Bru. Why, it is Caius Ligarius, whom Metellus was speaking about. Boy, withdraw, Caius Ligarius, why, how is this?

Lig. I hope you will condescend to accept good morning from a sick man.

Bru. Well, my dear Caius, you have fallen ill at a very inopportune time. I wish you were in perfect health.

Lig. I shall forget my illness if Brutus has any enterprise for me that will bring me honour.

Bru. Well, Ligarius, if only you were in good health to listen to it, I could tell you about such an honourable enterprise.

Lig. Well! then, by all the gods of Rome, I herewith cast all my sickness aside. Illustrious Roman! you brave son of a worthy father! Like a sorcerer, you have revived again my sunken spirit. Now tell me what to do, and I will perform it, however impossible it may seem to be. What is there to be done?

Bru. Something that will restore health and vigour to those that are sick.

Lig. Are there none strong and healthy who will fall into sickness in consequence of our action?

Bru. Yes, there are. However, I will tell you all about it while we are on the way to those against whom our enterprise is directed.

Lig. Start at once, then, and I will follow you with this newly-acquired ardour and enthusiasm, although I know not what it is that I am going to do. But it is quite enough for me that I am following Brutus.

Bru. Come along, then.

[Exeunt.]

SCENE II. *Rome. A Room in CÆSAR'S Palace.*

Thunder and lightning. Enter CÆSAR, in his night-gown.

Cæs. Nor heaven nor earth have been at peace to-night :

Thrice hath Calpurnia in her sleep cried out;

"Help, ho ! They murder Cæsar !" — ¹*Who's within ?*

1. a call for a servant

Enter a Servant.

Serv. My lord ?

Cæs. Go bid the priests do ²*present* sacrifice,
And bring me their opinions of ³*success*.

2. immediate (adj)

Serv. I will, my lord.

[*Exit.*]

3. the result

Enter CALPURNIA.

Cal. What mean you, Cæsar ? think you to walk forth ?

You shall not ⁴*stir* out of your house to-day.

Cæs. Cæsar ⁵*shall forth*: the things that threaten'd me

4. go

5. shall go forth

Ne'er look'd but on my back ; when they shall see
The face of Cæsar, they are vanished.

6. paid much attention to omens

Cal. Cæsar, I never ⁶*stood on ceremonies*,
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
⁷*Recounts* most horrid sights seen by the ⁸*watch*
A lioness hath ⁹*whelped* in the streets ;
And graves have ¹⁰*yawn'd*, and ¹¹*yielded up* their
dead ;

7. who narrates

8. night-guards

9. brought forth her young ones

10. gaped open

11. let out

Fierce fiery warriors fought upon the clouds,
In ¹²*ranks and squadrons* and right ¹³*form of war*,
Which ¹⁴*drizzled* blood upon the Capitol ;

12. divisions of the army

13. battle-array

The noise of battle ¹⁵*hurtles* in the air,
Horses did neigh, and dying men did groan,

14. dropped

15. clashed

And ghosts did shriek and ¹⁶*squeal* about the streets.

16. screamed

SCENE II. *Rome. A Room in CAESAR'S Palace.*

Thunder and lightning. Enter CAESAR, in his night-gown.

Cæs. Both the heavens and the earth have been in a state of great commotion to-night. Even Calpurnia herself, in her sleep, has called out three times, "Help! help! Cæsar is being murdered!" Is anyone in?

Enter a Servant.

Ser. Did you call, sir?

Cæs. Go to the priests and tell them to offer up a sacrifice immediately, and let me know what they think as to the chances of success.

Serv. Very well, sir.

[Exit.

Enter CALPURNIA.

Cal. Cæsar, what are you thinking about? Do you really think of going out? I will not allow you to stir out of home to-day.

Cæs. Cæsar must go out to-day. I have never yet known any dangers that I was afraid to face, and as soon as I have faced them they have invariably disappeared.

Cal. Cæsar, I have never before attached any importance to omens, but I am frightened of them now. A person is at present in the house who has been relating some terrible scenes that have been witnessed by the watchmen, in addition to what we ourselves have seen and heard. A lioness has given birth to young ones in the street; the dead have come forth from their graves; soldiers clothed in fire, drawn up in right battle array, have been fighting among the clouds, whilst their blood fell like rain upon the Senate House; the air was filled with the clash of arms, the neighing of horses, and the groans of the dying, while the streets resounded with the horrible

O Cæsar ! these things are ¹*beyond all use*,
And I do fear them.

Cæs. What can be avoided

Whose end is ²*purposed* by the mighty gods ?

Yet Cæsar shall go forth ; for these predictions

³*Are* to the world in general as to Cæsar.

Cal. When beggars die there are no comets
seen ;

The heavens themselves ⁴*blaze forth* the death of
princes. 31

Cæs. Cowards ⁵*die many times* before their
deaths ;

The ⁶*valiant* never taste of death but once.

Of all the wonders that I yet have heard,

It seems to me most strange that men should fear ;

Seeing that death, a ⁷*necessary* end,

Will come when it will come.

Re-enter Servant.

What say the ⁸*augurers* ?

Serv. They would not have you to ⁹*stir forth*
to-day.

¹⁰*Plucking* the ¹¹*entrails* of an offering forth,

They could not find a heart within the beast. 40

Cæs. The gods do this ¹²*in shame of cowardice* :

Cæsar should be a beast without a heart

If he should stay at home to-day for fear.

No, Cæsar shall not : danger knows full well

That Cæsar is more dangerous than he.

We are two lions ¹³*litter'd* in one day,

And I the elder and more terrible :

And Cæsar shall go forth.

Cal.

Alas, my lord,

Your wisdom is ¹⁴*consumed* in ¹⁵*confidence*.

Do not go forth to-day : call it my fear

That keeps you in the house, and not your own. 50

1. contrary to
all normal ex-
perience

2. ordained

3. apply

4. proclaim as
by a trumpet
blast

5. in their im-
aginary fears

6. brave

7. inevitable

8. soothsayers

9. go out

10. drawing

11. intestines

12. to make
cowards
ashamed

13. born

14. lost : ex-
hausted

15. rashness

noises made by the ghosts. All these things, Cæsar, are so unnatural that they greatly terrify me.

Cæs. It is impossible to avoid what has already been decreed by the powerful gods. Yet I shall go out, for these omens refer no more to me personally than they do to the world at large.

Cal. No comets flash across the sky to portend the death of beggars, but when princes are to die, the very heavens proclaim the coming catastrophe.

Cæs. Those who are afraid of danger are continually suffering the pangs of death, but by the brave these sufferings are experienced only once, and that is in the hour of death. I have known many strange things, but I think the most marvellous of all is that men should be afraid, especially when you consider that death is inevitable and that all must die at some time or other.

Re-enter Servant.

What is the opinion of the soothsayers?

Serv. They strongly advise you not to go out to-day, for when they cut one of the animals open, they found it had no heart.

Cæs. The gods evidently brought this about in order that the cowardly might be put to shame. Why, I myself would be no better than an animal without a heart if I allowed myself to be deterred by fear to-day. No, Cæsar shall not stay at home. Danger himself is well acquainted with the fact that Cæsar is more dangerous and dreadful than him. Danger and I resemble two lions both born on the same day. I, however, came into the world before danger, and am far more to be dreaded. Therefore I will not stay at home.

Cal. Alas, my dear husband, you allow your better judgment to be carried away by your rash assurance. If you have no fear yourself, you may respect my

We'll send Mark Antony to the senate-house,
 And he shall say you are not well to-day:
 Let me, upon my knee, ¹*prevail* in this.

Cæs. Mark Antony shall say I am not well:
 And, ²*for thy humour*, I will stay at home.

Enter DECIVS.

Here's Decius Brutus, he shall tell them so.

Dec. Cæsar, ³*all hail*! Good morrow, worthy
 Cæsar:

I come to fetch you to the senate-house.

Cæs. And you are come ⁴*in very happy time*, 60
 To ⁵*bear my greeting* to the senators,
 And tell them that I will not come to-day:
 Cannot, is false; and that I dare not, falser;
 I will not come to-day,—tell them so, Decius.

Cal. Say he is sick.

Cæs. Shall Cæsar send a lie?
 Have I in conquest ⁶*stretched mine arm* so far,
 To be ⁷*afear'd* to tell ⁸*grey-beards* the truth?
 Decius, go tell them Cæsar will not come.

Dec. Most mighty Cæsar, let me know some
 cause,

Lest I be laugh'd at when I tell them so. 70

Cæs. The cause is in my will: I will not come;
 That is enough to satisfy the senate.

But, ⁹*for your private satisfaction*,

Because I love you, I will let you know:

Calpurnia here, my wife, ¹⁰*stays* me at home:

She dreamed, ¹¹*to-night* she saw my ¹²*statue*,

Which, like a fountain with an hundred ¹³*spouts*,

1. have my
 way
 2. to satisfy
 your caprice

3. I wish you
 all health

4. just at the
 right time
 5. convey my
 message

6 extended
 my power or
 dominion
 7. afraid
 8 senators
 (contemptu-
 ous)

9. to satisfy
 your personal
 curiosity
 10. makes me
 stay
 11. last night
 12 statue
 13. jets

fears, and stay at home. We will give Mark Antony a message to take to the Capitol saying that you are ill. O, let me entreat you upon my knees to grant my request.

Cæs. Very well, we will send the message by Mark Antony, and, to please you, I will not go.

Enter DECIVS.

Why, here comes Decius Brutus. He shall carry the message.

Dec. Good morning, noble Cæsar, accept, my greeting. I have come to escort you to the Capitol.

Cæs. You have come at the most opportune hour, I shall be glad if you will kindly give the Senators my compliments and inform them that I have decided not to come to-day. It would be untrue to say that it is impossible for me to come; and to say that I am afraid to do so would be still more of an untruth. Therefore, Decius, simply tell them that I am not coming.

Cal. Tell them he is not very good in health.

Cæs. What, should I send a false message? Shall I, who have scored so many victories, be afraid of telling the truth to a few old men? No, Decius, simply inform them of the plain fact that I am not coming.

Dec. O most illustrious Cæsar, will you not give me some reason? I should else be certainly laughed at when I would convey the message to them.

Cæs. It is my pleasure that I will not go. It ought to be sufficient for the Senators to know that I am not coming. However, as I regard you in the light of a friend, I do not mind telling you, for your own private information, that it is in deference to my wife's wishes that I am determined not to go. She had a dream last night, in which my statue appeared to be a fountain having a hundred shouts, from each

Did run pure blood; and many ¹*lusty* Romans
 Came smiling, and did bathe their hands in it.
 And these does she ²*apply for* warnings and
³*portents*

And evils ⁴*imminent*; and on her knee
 Hath begg'd that I will stay at home to-day. 81

Dec. This dream is all ⁵*amiss interpreted*:
 It was a vision fair and fortunate.

Your statue ⁶*spouting* blood in many pipes,
 In which so many smiling Romans bathed,
 Signifies that from you great Rome shall ⁷*suck*
⁸*Reviving blood*, and that great men shall ⁹*press*

¹⁰*For tinctures, stains, relics, and cognizance*:
 This by Calpurnia's dream is signified. 90

Cæs. And this way have you well ¹¹*expounded* it.

Dec. I have when you have heard what I can say,
 And know it now: the senate have concluded
 To give this day a crown to mighty Cæsar.

If you shall send them word you will not come,
 Their minds may change. Besides, it ¹²*were a mock*
¹³*Apt to be rendered*, for some one to say

¹⁴*Break up* the senate till another time,
 When Cæsar's wife shall meet with better
 dreams."

If Cæsar hide himself, shall they not whisper, 100
 "Lo, Cæsar is afraid"?

Pardon me, Cæsar; for my dear, ¹⁵*dear love*

¹⁶*To your proceeding* bids me tell you this,
 And ¹⁷*reason to my love is liable*.

Cæs. How foolish do your fears seem now, Cal-
 purnia!

I am ashamed I did yield to them.—
 Give me my robe, for I will go.

Enter PUBLIUS, BRUTUS, LIGARIUS, METELLUS,
 CASCA, TREBONIUS, and CINNA.

And look where Publius is come to fetch me.

Pub. Good morrow, Cæsar.

1. strong
2. interpret as
3. omens of
4. impending evils
5. wrongly explained
6. throwing up
7. derive ; draw
8. blood giving life and energy
9. crowd round you
10. for various badges of honour
11. explained
12. would be a mocking jest
13. likely to be circulated round the Senate
14. dissolve
15. deep love
16. for your welfare or reputation
17. my reason must yield to love

of which ran blood instead of water; and many of the citizens of Rome crowded round it with smiles on their faces, and plunged their hand into the blood. She regards this dream as an omen and a presentiment of impending danger, and, kneeling before me, has besought me not to go to-day.

Dec. Why, you have given an absolutely wrong interpretation to the dream. Instead of foreboding evil, it portends good fortune. Your statue appearing as a fountain running blood from so many spouts, in which the people bathed with such evident pleasure, shows that the Roman Empire looks to you to renew her life, and that her most distinguished men will court your favours and your smiles. This is the correct interpretation of your wife's dream.

Cæs. You have certainly given a very happy interpretation of the dream.

Dec. When you have heard what I have got to say, you will see that I am right in my interpretation. Listen! It has been resolved by the Senate to confer the crown on you to-day; and if they receive your message that you do not intend going, it is quite possible that they may alter their decision. Moreover, they might turn it into ridicule and suggest that the Senate be adjourned until Calpurnia is favoured with happier dreams. If you do not appear, they may even say that you are afraid. Forgive me, Cæsar; it is the great love I bear you that prompts me to speak as I do, and that overrules my better judgment.

Cæs. Now you see, Calpurnia, how groundless your apprehensions were. It shames me to think that I was in any way influenced by them. Fetch me my robe, for I will go.

Enter PUBLIUS, BRUTUS, LIGARIUS, METELLUS,
CASCA, TREBONIUS, and CINNA.

And look there, Publius has come to escort me.

Pub. Good morning, Cæsar.

Cæs. Welcome, Publius.

What, Brutus, are you ¹*stirr'd* so early too?— 110

Good morrow, Casca.—Caius Ligarius,

Cæsar was ne'er so much your enemy

As that same ²*ague* which hath ³*made you lean*.

What is't o'clock?

Bru. Cæsar, ⁴*'tis stricken* eight.

Cæs. I thank you for your pains and courtesy

Enter ANTONY.

See! Antony, that ⁵*revels long o' nights*,
Is notwithstanding up. Good morrow, Antony.

Ant. ⁶*So to most noble Cæsar.*

Cæs. Bid them prepare ⁷*within* :

I am ⁸*to blame* to be thus waited for.

Now, Cinna : now, Metellus : what, Trebonius ! 120

I have an hour's talk ⁹*in store for you* ;

Remember that you ¹⁰*call on me to-day* :

Be near me ¹¹*that* I may remember you,

Treb. Cæsar, I will : [*Aside*] and so near will I
be,

That your best friends shall wish I had been
further.

Cæs. Good friends, go in, and taste some wine
with me ;

And we, like friends, will ¹²*straightway* go together.

Bru. [*Aside*] That ¹³*every like is not the same*,
O Cæsar,

The heart of Brutus ¹⁴*yearns* to think upon !

[*Exeunt.*]

SCENE III. A Street near the Capitol.

Enter ARTEMIDORUS, reading a paper.

Art. "Cæsar, beware of Brutus ; take heed of
Cassius ; come not near Casca ; ¹⁵*have an eye to*

1. up from bed

2. fit of fever

3. reduced

you

4. it has
struck

5. makes

merry and
enjoys him-
self far into
the night

6. the same

7. within the
house

8. worthy of
blame

9. ready or
reserved for
you

10 visit me

11. so that

12. immediate-
ly

13. all who are
like friends
are not really
friends

14. grieves

15. keep an
eye on

Cæs. I am very pleased to see you, Publius. Why, Brutus, are you up so early also? Good morning, Casca. Caius Ligarius, that illness which has so reduced you has done you far greater harm than I have ever done. What time is it?

Bru. It is just eight o' clock, Cæsar.

Cæs. I am very much obliged to you for the trouble you have taken, and for your kindness.

Enter ANTONY.

Why, even Antony, who pursues his revelries far into the night, is up early this morning. Good morning, Antony.

Ant. I wish you the same, most illustrious Cæsar.

Cæs. Tell those within to get ready. I ought not to keep you waiting like this. Now I am ready, Cinna; come along, Metellus; and Trebonius, is that you? I should like to have a little conversation with you. Do not forget to call on me to-day. Keep close to me; then I shall not likely forget the appointment.

Treb. Very well, Cæsar: [*Aside*] and I will keep so close to you that those who love you most will wish that I had not been quite so near.

Cæs. Now, my friends, come into the house, and have a glass of wine with me, and we will then immediately set out together in a friendly manner.

Bru. [*Aside*] O Cæsar, it grieves me greatly to think that things are so very different from what they appear to be. [*Exeunt.*]

SCENE III. *A Street near the Capitol.*

Enter ARTEMIDORUS reading a paper.

Art. "Cæsar, I advise you not to trust Brutus; be suspicious of Cassius; let not Casca approach you

Cimber ; trust not Trebonius ; mark well Metellus
Cimber ; Decius Brutus loves thee not ¹*thou hast*
wronged Caius Ligarius. There is but ²*one mind*
in all these men, and it is ³*bent* against Cæsar. If
thou beest not immortal, ⁴*look about you* : ⁵*security*
⁶*gives way* to conspiracy. The mighty gods defend
thee !

Thy ⁷*lover*,

ARTEMIDORUS."

Here will I stand till Cæsar pass along 10

And as a ⁸*suitor* will I give him this.

My heart laments that virtue cannot live

⁹*Out of the teeth of emulation.*

If thou read this, O Cæsar, thou may'st live :

If not, the Fates with traitors do ¹⁰*contrive*. [*Exit.*

SCENE IV. Rome. Another part of the same
street, before the house of BRUTUS.

Enter PORTIA and LUCIUS.

Por. I ¹¹*prithee*, boy, run to the senate-house ;
Stay not to answer me, but ¹²*get thee gone* :
Why dost thou ¹³*stay* ?

Luc. To know ¹⁴*my errand*, madam.

Por. I would have had thee there, and here
again,

¹⁵*Ere* I can tell thee what thou shouldst do there.
O ¹⁶*constancy*, ¹⁷*be strong upon my side*,
Set a huge ¹⁸*mountain* 'tween my heart and tongue!
I have a man's mind, but a woman's might.
How hard it is for women to keep ¹⁹*counsel* !—
Art thou here yet ?

Luc. Madam, what should I do ? 10
Run to the Capitol, and nothing else ?
And so return to you, and nothing else ?

1. and a wronged man is always dangerous
2. single purpose
3. directed
4. be cautious
5. freedom from care or suspicion
6. allows a free course ; invites
7. friend
8. supplicant
9. free from the attacks of jealous rivals
10. conspire ; plot
11. pray you
12. off with you
13. wait
14. my business ; what I am to do
15. before
16. firmness of mind
17. uphold me
18. barrier
19. a secret

too closely; keep keen watch upon Cinna; be wary of Trebonius; watch Metellus Cimber carefully. You are hated by Decius Brutus; and Caius Ligarius owes you a grudge. All these men have but a common purpose, and that is to do you harm. Unless you are immortal, it behoves you to be watchful. When there is no suspicion of danger, more opportunity is afforded for the plotting of mischief. May heaven protect you! Your sincere friend, Artemidorus.'

I will stay just here until Cæsar comes along. Then I will hand it to him as if it were a petition. It grieves me greatly to think that the virtuous are always in danger from the jealousy of others. O Cæsar, if you will but read this warning, the danger may be averted; but if you do not, then the Fates are evidently in league with the conspirators. [Exit.]

SCENE IV. *Rome Another part of the same street, before the house of BRUTUS.*

Enter PORTIA and LUCIUS.

Por. I beseech you, boy, to run with all speed to the Capitol. Do not wait to answer me, but be off at once. What are you waiting for?

Luc. To learn what I have to do, madam.

Por. I wish you could have been there and back again before I had time to give you your instructions. O, may my fortitude not desert me, but enable me to be calm inspite of the perturbation of my soul. My strength of mind is equal to that of a man, but in other respects I am only a weak woman. O, how difficult it is for a woman not to betray herself! Are you still waiting?

Luc. I am waiting to know what I have to do, madam. Am I to do nothing more than merely run as far as the Senate-house and then come back again?

Por. Yes, bring me word, boy, if thy lord look well,

For ¹*he went sickly forth* : and ²*take good note*
What Cæsar doth, what suitors ³*press* to him.
Hark, boy ! what noise is that ?

Luc. I hear none, madam.

Por. Prithee, listen well ;
I heard a ⁴*bustling rumour*, like a ⁵*fray*,
And the wind brings it from the Capitol.

Luc. ⁶*Sooth.* madam, I hear nothing. 20

Enter the Soothsayer.

Por. Come hither, fellow : which way hast thou been ?

Sooth. At mine own house, good lady.

Por. What is't o'clock ?

Sooth. About ⁷*the ninth hour*, lady. 7. i.e., 9 a.m.

Por. Is Cæsar yet gone to the Capitol ?

Sooth. Madam, not yet : I go to take my ⁸*stand*,
To see him pass on to the Capitol. 8. position

Por. Thou hast some ⁹*suit* to Cæsar, hast thou not ? 9. petition ; prayer

Sooth. That I have, lady : if it will please Cæsar
To be so good to Cæsar as to hear me,
I shali ¹⁰*beseech* him to ¹¹*befriend himself*. 30 10. entreat
11. look to his own interest

Por. Why, know'st thou ¹²*any harm's intended*
towards him? 12. any harm that is intended

Sooth. None that I know will be, ¹³*much that I*
fear may ¹⁴*chance*. 13. apprehended evil
14. happen

Good morrow to you. Here the street is narrow:

The ¹⁵*throng* that follows Cæsar ¹⁶*at his heels*,

Of senators, of ¹⁷*prætors*, common ¹⁸*suitors*,

Will crowd a feeble man almost to death: 15. crowd
16. close behind him
17. Roman governors
18. supplicants

Por. Yes, see if your master is looking any better, for he was feeling unwell when he left home. Also note carefully what Cæsar is doing, and who press round him with petitions. Listen, Lucius! What is that noise?

Luc. I do not hear any noise, madam.

Por. Listen intently. It sounded like the noise of tumult and fighting, and appeared to come from the direction of the Senate House.

Luc. Really, madam, I cannot hear anything.

Enter the Soothsayer

Por. Come here, my man. Where have you just come from?

Sooth. From my home, madam.

Por. What time is it?

Sooth. It is about nine o' clock, madam.

Por. Do you know whether Cæsar has gone to the Senate House yet?

Sooth. He has not yet gone, madam. I am just going to take up my position where I shall be sure of seeing him before he arrives there.

Por. Have you any request to make to Cæsar.

Sooth. Yes, madam. If he will only consult his own advantage so far as to listen to me, I shall beg him to have a care for his own safety.

Por. Why, do you know of any danger threatening him?

Sooth. I have no definite knowledge of any, but I am afraid some evil may befall him. Good morning to you. The street is not very wide just here, and what with the senators and the prætors, and those having petitions to present, who always follow in the wake of Cæsar's train, the crowd will very nearly crush the life out of a feeble man, who, like me, has not much strength. I must betake myself to a

I'll get me to a place more ¹void and there
 Speak to great Cæsar as he comes along. [Exit.

Por. I must go in. Ay me, how weak a thing
 The heart of woman is! O Brutus, 40
 The heavens ²speed thee in thine ³enterprise!—
 Sure, the boy heard me. Brutus hath a suit
 That Cæsar will not grant. O, I ⁴grow faint.
 Run, Lucius, and ⁵commend me to my lord;
 Say, I am merry: come to me again,
 And bring me word what he doth say to thee.

[Exeunt ⁶severally.

ACT III.

SCENE I. Rome. The Capitol; the Senate sitting
 above.

A crowd of People in the street leading to the
 Capitol, among them ARTEMIDORUS and the
 Soothsayer. ⁷Flourish. Enter CÆSAR,
 BRUTUS CASSIUS, CASCA, DECIUS, METEL-
 LUS, TREBONIUS, CINNA, LEPIDUS, POPILIUS
 PUBLIUS, and others.

Cæs. (To the Soothsayer) The ides of March
 are come.

Sooth. Ay, Cæsar; but not gone.

Art. Hail, Cæsar! Read this ⁸schedule.

Dec. Trebonius doth desire you to ⁹o'er-read,
 At your ¹⁰best leisure, this his humble suit.

Art. O Cæsar, read mine first; for mine's a suit
 That ¹¹touches Cæsar nearer: read it, great Cæsar.

Cæs. What ¹²touches us ourself shall be last
¹³served.

Art. Delay not, Cæsar, read it ¹⁴instantly.

1. open

2. prosper

3. work

4. my heart
sinks within
me

5. convey my
greetings

6. singly

7. a sound of
trumpet to
announce the
entry of the
procession

8. roll of
paper con-
taining a
petition

9. read over
10. most con-
venient hour

11. affects;
concerns

12. concerns
my own in-
terest

13. attended
to; consider-
ed

14. imme-
diately

more open place, and wait there for a chance of speaking to the noble Cæsar as he passes by. [*Exit.*]

Por. Well, I must get indoors again. What weak hearts women have! O Brutus, may the gods assist you in your undertaking! That boy evidently heard what I said. Brutus has a petition that Cæsar will not grant. Oh! a feeling of faintness overcomes me. Hasten, Lucius, and convey my greetings to my lord. Tell him that I am in excellent spirits. Then return, and let me know what he says.

[*Exeunt severally.*]

ACT III.

SCENE I. *Rome. The Capitol; the Senate sitting above.*

A crowd of People in the street leading to the Capitol, among them ARTEMIDORUS and the Soothsayer. Flourish. Enter CAESAR, BRUTUS, CASSIUS, CASCA, DECIVS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS, and others.

Cæs. [*To the Soothsayer*] The ides of March is come.

Sooth. Quite so, Cæsar; but the day is not yet over.

Art. I greet you, Cæsar! Will you kindly look over this paper?

Dec. Trebonius begs that you will read this his humble petition when time will permit you.

Art. O Cæsar, I beg you to look at mine first, for it contains a matter which affects your welfare very closely. I pray you look at it, noble Cæsar.

Cæs. What affects our own interest shall be last attended to.

Art. O Cæsar, read it at once, do not put it off.

Cæs. What, is the fellow mad ?

Pub. ¹*Sirrah*, ²*give place*.

Cas. What, ³*urge* you your ⁴*petitions* in the street ?

Come to the Capitol.

CAESAR goes up to the Senate-House, the rest following.

All the Senators rise.

Pop. I wish your ⁵*enterprise* to-day may ⁶*thrive*.

Cas. What enterprise, Popilius ?

Pop. Fare you well.

[Advances to CAESAR.]

Bru. What said Popilius Lena ?

Cas. He wish'd to-day our enterprise might thrive.

I fear our purpose ⁷*is discovered*.

Bru. Look, how he ⁸*makes* to Cæsar : mark him

Cas. Casca, be ⁹*sudden*, for we fear ¹⁰*prevention*.

Brutus, what shall be done ? If this be known, ²⁰
Cassius or Cæsar never shall ¹¹*turn back*,
For I will slay myself.

Bru. Cassius, be ¹²*constant* ;

Popilius Lena speaks not of our purpose ;
For, look, he smiles, and Cæsar doth not ¹³*change*.

Cas. Trebonius knows ¹⁴*his time* ; for, look you, Brutus,

He draws Mark Antony ¹⁵*out of the way*.

[Exeunt ANTONY and TREBONIUS. CAESAR and the Senators take their seats.]

Dec. Where is Metellus Cimber ? Let him go,
And ¹⁶*presently* ¹⁷*prefer* his suit to Cæsar.

Bru. He is ¹⁸*address'd* : press near, and second him.

1. fellow
2. get out of the way
3. press
4. prayers

5. business
6. succeed

7. has been detected
8. advances towards
9. prompt
10. frustration of our plans
11. return home
12. firm in your resolve
13. change his face
14. when he is to act
15. aside

16. immediately
17. present
18. ready

Cæs. What, has the fellow gone mad ?

Pub. Out of the way, fellow !

Cas. Why do you thus press your petitions in the public thoroughfare ? Come to the Senate House.

CAESAR goes up to the Senate-House, the rest following. All the Senators rise.

Pop. I wish you every success of your undertaking to-day.

Cas. What undertaking, Popilius ?

Pop. Good-bye. [*Advances to Cæsar.*]

Bru. What was Popilius Lena saying ?

Cas. He said that he wished every success of our undertaking. I am afraid our plot has been revealed.

Bru. See, how he makes his way towards Cæsar. Keep an eye on him.

Cas. Be quick, Casca, for we may be frustrated in our aim. What are we to do, Brutus ? If our plot has been discovered and our scheme fails, then either Cassius or Cæsar shall not return home alive, for I will take my own life.

Bru. Remain firm to your purpose, Cassius. Popilius Lena is not talking of our plans ; for see, how he is smiling, and Cæsar is not looking pale.

Cas. Trebonius knows when to act. See, Brutus, he has already managed to draw Mark Antony away from Cæsar.

[*Exeunt Antony and Trebonius. Cæsar and the Senators take their seats.*]

Dec. Where is Metellus Cimber ? Let him approach and present his petition to Cæsar.

Bru. He is just about to do so. You go and support him.

Cin. Casca, you are the first ¹that rears your hand.

Cæs. Are we all ready? What is now ²amiss, ³That Cæsar and his senate must ³redress?

Met. Most high, most mighty, and most ⁴puissant Cæsar,

Metellus Cimber ⁵throws before thy seat
An ⁶humble heart :— [Kneeling.]

Cæs. I must ⁷prevent thee, Cimber.
These ⁸couchings, and these ⁹lowly courtesies
Might ¹⁰fire the blood of ordinary men,
And turn ¹¹pre-ordinance and first decree
Into the law of children. Be not ¹²fond,
To think that Cæsar bears such ¹³rebel blood
That will be ¹⁴thawed from the true ¹⁵quality
With that which melteth fools; I mean sweet words,

¹⁶Low-crooked court'sies, and ¹⁷base spaniel-fawning.

Thy brother by decree is banished :

If thou dost bend and pray and fawn for him,
I ¹⁸spurn thee like a ¹⁹cur out of my way.

Know, Cæsar doth not wrong, nor without cause
Will he be satisfied.

Met. Is there no voice more worthy than my own,
To ²⁰sound more sweetly in great Cæsar's ear 50
For the ²¹repealing of my banish'd brother?

Bru. I kiss thy hand, but not in flattery, Cæsar :
Desiring thee that Publius Cimber may
Have an immediate ²²freedom of repeal.

Cæs. What, Brutus !

Cæs. Pardon, Cæsar : Cæsar, pardon :
As low as to thy foot doth Cassius fall.
To beg ²³enfranchisement for Publius Cimber.

Cæs. I could be well moved, if I were as you ;
If I could pray ²⁴to move, prayers would move me :
But I am constant as the ²⁵northern star,

1. to raise
2. wrong
3. set right ;
- rectify
4. powerful
5. offers at
- your feet
6. modest
- prayer
7. forestall ;
- anticipate
8. stoopings
9. humble
- obeisances
10. inspire the
- pride
11. (decisions)
- that had
- been pre-or-
- dained and
- resolved
- upon from
- the begin-
- ning
12. foolish
13. excitable
- temperament
14. melted ;
- changed
15. nature
16. servile
- bending of
- the knees
17. mean
- creeping
- about the
- feet (like a
- dog)
18. kick
19. dog
20. utter
21. recalling
22. free recall
23. freedom
24. appeal to
- the hearts of
- others
25. pole-star

Cin. Remember, Casca, that you are to strike the first blow.

Cæs. Are we all ready? What wrongs are there that must be redressed by Cæsar and the Senators?

Met. O most noble, most illustrious, and most powerful Cæsar, Metellus Cimber places at your feet his humble supplication:— [Kneeling.

Cæs. I cannot allow you to do so, Cimber. These cringing servilities and prostrations might soften down the heart of an ordinary man; and so influenced, he might upset regular legal decisions as if they sprang from childish caprice. But do not be so foolish as to think that I am possessed of so weak a resolution as to be persuaded into altering my mind as a fool might be, by mere flattery, fawning, or cringing. Your brother has been exiled by a legal decision. If, therefore, conducting yourself in so servile a way, you come here kneeling and pleading on his behalf, I will treat you with no more consideration than I would a dog. I would have you know that my decisions are always just, and that no decree is ever passed by me without reasonable cause.

Met. Will no one, who has greater influence with Cæsar, plead the cause of my exiled brother?

Bru. I have no intention of flattering you, Cæsar; yet even I humble myself before you, and beg that you will recall Publius Cimber's sentence of banishment without delay.

Cæs. I am surprised, Brutus, that you should join in such a prayer!

Cas. Forgive me, Cæsar, but I also fall at thy feet to plead for the recall of Publius Cimber.

Cæs. If I were an ordinary man, like yourself, I might be persuaded. If I could bring myself to beg of others, I might be affected by their petitions. But I am like the pole-star, which always remains

R1 Of whose true-fixed and ¹resting quality
 There is no ²fellow in the ³firmament.
 The skies are painted with unnumbered ⁴sparks.
 They are all fire and every one doth shine ;
 But there's but one in all ⁵doth hold his place :
 So, in the world ; 'tis ⁶furnish'd well with men,
 And men are flesh and blood, and ⁷apprehensive ;
 Yet in the number, I do know but one
 That ⁸unassailable ⁹holds on his rank,
¹⁰Unshaked of motion: and that I am he, 70
 Let me a little show it, even in this,
 That I was constant Cimber should be banish'd,
 And constant do remain to keep him so.

Cin. O Cæsar,—

Cæs. Hence! Wilt thou lift up ¹¹Olympus?

Dec. Great Cæsar,—

Cæs. Doth not Brutus ¹²bootless kneel?

Casca. ¹³Speak, hands, for me.

[CASCA stabs CÆSAR in the neck. CÆSAR catches hold of his arm. He is then stabbed by the other Conspirators, and last by

MARCUS BRUTUS.

Cæs. ¹⁴Et tu, Brute!—Then fall, Cæsar! [Dies.

Cin. Liberty! Freedom! Tyranny is dead!—
 Run hence, proclaim, cry it about the streets.

Cas. Some to the ¹⁵common pulpits, and cry
 out, 80

“Liberty, freedom, and enfranchisement!”

Bru. People, and senators. be not ¹⁶affrighted;
 Fly not; stand still:—ambition's debt is paid.

Casca. Go to the pulpit, Brutus,

Dec.

And Cassius too.

Bru. Where's Publius?

1. stable, permanent nature
2. equal ; rival
3. sky
4. stars
5. is steady in its place
6. abundantly supplied
7. receptive of impressions
8. proof against all attacks
9. maintains his place
10. unmoved ; undisturbed
11. a mountain in Thessaly
12. profitless ; in vain
13. let the hands speak

14. you too, Brutus

15. public platforms

16. frightened

immovable in its own place, being in this respect alone among the stars of heaven. Innumerable stars illuminate the sky, and all are shining fiery globes, but only one out of all the number keeps always the same position. It is just the same with the men inhabiting this world. They are very numerous, and they are all similarly formed and of similar intelligence. But of all the multitude, I know only one that maintains his dignity unaffected by outward influence ; and even this matter shall prove to you that I am the one. I was resolved to banish Cimber, and I am still as determined to keep him so.

Cin. I beg thee, Cæsar—

Cæs. Away ! You may as well attempt to move Olympus.

Dec. Most noble Cæsar—

Cæs. Did you not see that even Brutus knelt in vain ?

Casca. Let my hands (and not words) then plead in my behalf.

[CASCA first, then the other conspirators,
and Marcus Brutus stab Cæsar.

Cæs. What, you, too, Brutus ! Then let Cæsar die !

[Dies.

Cin. We have liberty and freedom at last. The age of oppression is over. Do not delay, but publish it throughout the whole of Rome.

Cas. Let some go to the public speaking-places, and shout, "Freedom, liberty, and equality for all."

Bru. Fellow-citizens and senators, there is no reason for fear. Do not run away ; stay where you are. Ambition has only met with its just reward.

Casca. Mount the rostrum, Brutus.

Dec. Let Cassius also do the same.

Bru. What has become of Publius ?

fall
right
citiz

<i>Cin.</i> Here, quite ¹ <i>confounded</i> with this ² <i>mutiny</i> .	1. bewildered
<i>Met.</i> Stand fast together, lest some friend of Cæsar's should chance—	2. rebellion
<i>Bru.</i> Talk not of standing.—Publius, ³ <i>Good cheer</i> :	3. be cheerful
There is no harm intended to your ⁴ <i>person</i> , 90	4. body
Nor to ⁵ <i>no Roman else</i> : so tell them, Publius.	5. any other Roman
<i>Cas.</i> And leave us, Publius; lest that the people, Rushing on us, should do ⁶ <i>your age</i> some ⁷ <i>mischief</i> .	6. you who are aged
<i>Bru.</i> Do so: and let no man ⁸ <i>abide</i> this deed	7. violence; harm
But we the doers.	8. suffer the consequences of
<i>Re-enter TREBONIUS.</i>	
<i>Cas.</i> Where is Antony?	
<i>Tre.</i> Fled to his house ⁹ <i>amazed</i> :	9. quite confounded
Men, wives, and children stare, cry out and run	
¹⁰ <i>As it were</i> ¹¹ <i>doomsday</i> .	10. as if
<i>Bru.</i> Fates, we will know your pleasures:	11. the day of judgment
That we shall die, we know; 'tis but the time,	
And ¹² <i>drawing days out</i> , that men ¹³ <i>stand upon</i> . 100	12. prolonging the days of life
<i>Cas.</i> Why, he that cuts off twenty years of life	13. care about; attach importance to
Puts off so many years of fearing death.	14. cut short; minimised
<i>Bru.</i> Grant that, and then is death a benefit:	15. bend low
So are we Cæsar's friends, that have ¹⁴ <i>abridged</i>	16. wash
His time of fearing death.— ¹⁵ <i>Stoop</i> , Romans, stoop,	17. stain with blood
And let us ¹⁶ <i>bathe</i> our hands in Cæsar's blood	18. let us walk out
Up to the elbows, and ¹⁷ <i>besmear</i> our swords:	19. blood-stained
Then ¹⁸ <i>walk we forth</i> , even to the market-place,	
And, waving our ¹⁹ <i>red</i> weapons o'er our heads,	
Let's all cry, "Peace, freedom, and liberty!" 110	

Cin. He is here, quite upset by these occurrences.

Met. Let us keep close together. It may be that some of Cæsar's friends—

Bru. O, do not talk about that. Summon up courage, Publius; no one wishes to do you any harm, or indeed any other Roman. You may as well assure the people on that point, Publius.

Cas. You had better not remain with us Publius; otherwise, if we are attacked by the mob, you may receive some injury.

Bru. No, do not stay; we do not wish anyone else to suffer from the consequences of our action.

Re-enter Trebonius.

Cas. What has become of Antony?

Tre. He has fled to his house. Men, women, and children are rushing about with scared faces, as if it were the day of judgment.

Bru. It is a matter of anxiety to all as to what the future may have in store for us. We are aware that death is inevitable, but we all desire that *that* hour may be delayed as long as possible.

Cas. But the shortening of a man's life by twenty years only shortens in the same degree the period during which he is living in fear of death.

Bru. If we admit the truth of that, then death must be considered as an advantage. In that case, by shortening the period during which Cæsar would have lived in fear of death, we have done him a kindness. Come, my countrymen, let us stoop down and smear the blood of Cæsar over our hands, our arms, and our swords, then let us go to the Forum, and, waving our blood-stained swords in the air, shout, "Peace, liberty and freedom."

Cas. Stoop then, and wash. How many ages
hence

Shall this our lofty scene be acted over,
In states ¹*unborn* and ²*accents* yet unknown!

Bru. How many times shall Cæsar bleed ³*in*
sport,

That now ⁴*on Pompey's basis* lies ⁵*along*,
⁶*No worthier than* the dust!

Cas.

So oft as that shall be,

So often shall the ⁷*knot* of us be call'd

The men that gave their country liberty.

Dec. What, shall we ⁸*forth*?

Cas.

Ay, every man away:

Brutus shall lead; and we will ⁹*grace his heels* 120
With the most boldest and best hearts of Rome.

Enter a Servant.

Bru. ¹⁰*Soft!* who comes here? A friend of
Antony's.

Serv. Thus, Brutus, did my master bid me
kneel;

Thus did Mark Antony bid me fall down,
And, ¹¹*being prostrate*, thus he bade me say:
Brutus is noble, wise, ¹²*valiant*, and ¹³*honest*!
Cæsar was mighty, bold, royal, and loving:
Say I love Brutus, and I honour him;
Say I fear'd Cæsar, honour'd him and loved him.
If Brutus will ¹⁴*vouchsafe* that Antony
May safely come to him, and be ¹⁵*resolved* 130
How Cæsar hath deserved to lie in death,
Mark Antony shall not love Cæsar dead
So well as Brutus living; but will follow
The fortunes and affairs of noble Brutus
¹⁶*Thorough* the ¹⁷*hazards* of this ¹⁸*untrod state*,
With all true faith. So says my master Antony.

1. as yet un-
2. languages
3. for show on
4. at the foot
5. of Pompey's
6. statue
7. stretched
8. out
9. as worth-
10. less as
11. group
12. go forth
13. show him
14. honour by
15. following
16. him
17. silence

18. bending
19. low
20. heroic
21. honour-
22. able

23. be pleased
24. to allow
25. satisfied

26. through
27. risks;
28. dangers
29. new state
30. of affairs

Cas. Yes, let us bend down and bathe our hands. Think how in after ages this dignified scene of ours will be re-enacted in languages as yet unspoken, and among nations as yet unconstituted !

Bru. And how often in plays shall be acted the death of Cæsar, whose dead body, of no more value than the soil of earth, now lies at the foot of Pompey's statue !

Cas. So often as this incident will be represented on the stage, will this group of men, consisting of ourselves, be regarded as the deliverers of their country.

Dec. What, shall we go forth ?

Cas. Yes, let us all go. We will make Brutus our leader, and we, the bravest and noblest in Rome, will follow him.

Enter a Servant.

Bru. Hush ! let us see who it is that approaches here. It is evidently one of Antony's friends.

Serv. O Brutus, I come to throw myself at your feet, in obedience to the commands of Mark Antony, my master, by whom I was commissioned to say, bending on my knees, that Brutus possesses nobility of spirit and wisdom, courage and honour, while Cæsar was great and bold, and possessed both dignity of spirit and kindness of heart ; that Antony (my master) has both love and esteem for Brutus, but that while possessing the same love and esteem for Cæsar, he also held him in some fear. If Brutus will guarantee that Antony shall not suffer any harm in coming to him, and will satisfy him that Cæsar deserved his death, then Mark Antony will consider that living Brutus is more worthy of his regard than the dead Cæsar, and will not hesitate to throw in his lot with the illustrious Brutus, and give him what assistance he can in the present unsettled state of affairs. This is the message I bring from Antony, my master.

Turning
back
against
Cassius

Bru. Thy master is a wise and valiant Roman ;
I never thought him worse.

Tell him, ¹*so please him come* unto this place, 140

He shall be ²*satisfied*, and, by my honour,

Depart ³*untouch'd*.

Serv. I'll fetch him ⁴*presently*. [*Exit.*

Bru. I know that we shall have him well ⁵*to friend*.

Cas. I wish we may : but yet have I a ⁶*mind*
That fears him much ; and my misgiving ⁷*still*
⁸*Falls shrewdly to the purpose*.

Re-enter ANTONY.

Bru. But here comes Antony. Welcome, Mark
Antony.

Ant. O mighty Cæsar ! dost thou lie so low ?

Are all thy conquests, glories, triumphs, ⁹*spoils*,

¹⁰*Shrunk* to this little ¹¹*measure* ? Fare thee well.

I know not, gentlemen, what you intend,

Who else must be ¹²*let blood*, who else is ¹³*rank*.

If I myself, there is no hour so fit

As Cæsar's death's hour ; nor no instrument

Of half that worth as those your swords, made rich
With the most noble blood of all this world.

I do ¹⁴*beseech* ye, if you ¹⁵*bear me hard*,

Now, whilst your ¹⁶*purpled* hands do ¹⁷*reek* and
smoke,

Fulfil your p^easure. ¹⁸*Live* a thousand years,

I shall not find myself so ¹⁹*apt* to die :

No place will ~~will~~ please me so, no ²⁰*mean* of death,

As here ²¹*by* Cæsar, and by you cut off,

The ²²*choice and master spirits* of this age.

1. if it please him to come
2. convinced
3. unharmed ; in perfect safety
4. immediately
5. as a friend

6. presentiment
7. always
8. turns out to be well-justified

9. booties of war
10. contracted ; reduced
11. span of earth
12. murdered
13. grown too luxuriant and hence requiring to be cut down
14. pray
15. have any grudge against me
16. blood-stained
17. steam
18. if I live
19. fit and ready
20. manner
21. by the side of
22. chief and principal personages

Bru. Your master is evidently what I always considered him to be,—a Roman citizen distinguished for both wisdom and courage. You can inform him that if he cares to come here, I will give him satisfactory reasons for Cæsar's death, and I pledge my word that he shall be allowed to come and go in perfect safety.

Serv. I will tell him, and he will probably come immediately. [*Exit.*]

Bru. I am sure that he will be our friend.

Cas. I hope he will. Still I cannot say that I wholly trust him, for I am still afraid he may stir up mischief.

Re-enter ANTONY.

Bru. Well, here he is. I am pleased to see you, Mark Antony.

Ant. O Cæsar, hast thou fallen so low from thy greatness? Is this all that now remains of all thy victories, thy honours, and thy trophies? Well, I bid thee good-bye. Now, sirs, I have no idea of your present intentions, whether any one else is to be slain, he has attained too great influence in your opinion; but if I am to be the next victim, then no time can be more suitable than that of Cæsar's death, and no weapon more desirable than those swords of yours which are already stained with the life-blood of the noblest man in the world. If, therefore, you have any grudge against me, I beg of you to carry out your intentions at once, while the blood on your hands is still wet and warm. However long I live, I shall never be more prepared for death than I am now. Nor could I wish to die in any more agreeable place than here by the side of Cæsar, nor in any other way than at your hands seeing that you at the present time possess the greatest power and influence in Rome.

Bru. O Antony, beg not your death of us.
 Though now we must appear ¹*bloody* and cruel,
 As, by our hands and this our present act,
 You see we do, yet see you but our ²*hands*
 And ³*this the bleeding business* they have done :
 Our ⁴*hearts* you see not ; they are ⁵*pitiful*,
 And pity to the ⁶*general wrong of Rome*— 170
 As fire drives out fire, so pity pity—
 Hath done this deed on Cæsar. ⁷*For your part*,
 To you our swords have ⁸*leaden points*, Mark
 Antony,

Our arms, no ⁹*strength of malice*, and our hearts,
¹⁰*Of brothers' temper*, do ¹¹*receive you in*
 With all kind love good thoughts, and reverence.

Cas. Your ¹²*voice* shall be as strong as any man's
 In the ¹³*disposing* of new ¹⁴*dignities*.

Bru. Only be patient, till we have ¹⁵*appeased*
 The ¹⁶*multitude*, ¹⁷*beside themselves* with fear, 180
 And then we will ¹⁸*deliver* you the cause,
 Why I, that did love Cæsar when I struck him,
 Have thus ¹⁹*proceeded*.

Ant. I doubt not of your wisdom.
 Let each man ²⁰*render* me his bloody hand :
 First, Marcus Brutus, will I ²¹*shake* with you ;
 Next, Caius Cassius, do I take your hand ;
 Now, Decius Brutus, yours ; now yours, Metellus :
 Yours, Cinna ; and, my valiant Casca, yours ;
 Though last, ²²*not least in love*, yours, good
 Trebonius.

Gentlemen all,—alas, what shall I say ? 190
 My ²³*credit* now stands on such ²⁴*slippery* ground
 That one of two bad ways you must ²⁵*conceit me*,
 Either a coward or a flatterer.
 That I did love thee, Cæsar, O, 'tis true :
 If then thy spirit look upon us now,
 Shall it not grieve thee ²⁶*dearer* than thy death,
 To see thy Antony ²⁷*making his peace*,
 Shaking the bloody fingers of thy foes,

1. blood-thirsty
2. external actions
3. this bloody business
4. inner motives
5. full of pity
6. public suffering of the Romans
7. so far as you are concerned
8. blunt edges
9. intensity of hatred
10. full of fraternal feelings
11. welcome you
12. vote ; authority
13. distribution
14. offices
15. quieted down ; pacified
16. mob
17. distracted frenzied
18. relate to
19. acted
20. offer
21. shake hands
22. yet most beloved
23. reputation
24. uncertain ; unsafe
25. conceive, think of me
26. more deeply, grievously

Bru. O Antony, do not ask to die at our hands. Although our appearance and the deed we have just committed may cause us to appear both cruel and blood thirsty, still you can only see our bloody hands, and the dead body of Cæsar. You do not know the reason which prompted us in our action. We were actuated solely by pity for the wrongs of the Roman people, and just as one fire is driven out by another, so our pity for the people has quenched in our hearts all pity for Cæsar. As for you, Mark Antony, we have no quarrel with you. We have no wish to do you any harm, and we, therefore, welcome you as a brother, and with all brotherly affection, kindness of spirit, and esteem.

Cas. In the distribution of new offices your words will carry as much weight as the word of any one of us.

Bru. If you will only have patience until we have pacified the people, who are almost out of their minds with terror, we will then explain to you our reasons and why I, who had so much regard for Cæsar, should have thus lifted my hand against him.

Ant. I have no doubts as to the wisdom of your course. Let me clasp each of you by the hand, although they are stained with blood. I will take your hand first, Marcus Brutus; I will shake hands next with you, Caius Cassius; and next with you, Decius Brutus; now give me yours, Metellus; I will now clasp yours, Cinna, and now yours, brave Casca; and although I take yours last, Trebonius, do not think that I hold you in any less esteem than the others. Now, sirs—alas! I know not what to say. My position just now is such that I must either be suspected of cowardice or of cringing servility. O Cæsar, I must admit that thou wert very dear to me. If it is possible for thy spirit to see us now, the sight of thy Antony fraternising with those who bore thee such ill-will, and clasping their blood-stained hands in his, even by the side of thy dead body, must cause thee greater

Most noble! in the presence of thy ¹*corse*?
 Had I as many eyes as thou hast wounds, 200
 Weeping as ²*fast* as they *stream forth* thy blood,
 It would ³*become me* better than to ⁴*close*
In terms of friendship with thine enemies.
 Pardon me, Julius! Here wast thou ⁵*bay'd*, brave
 hart;
 Here didst thou fall; and here thy hunters stand,
⁶*Sign'd in thy spoil*, and ⁷*crimson'd* in thy ⁸*lethe*.
 O world, thou wast the forest to this hart;
 And this, indeed, O world, the ⁹*heart* of thee.
 How like a deer, ¹⁰*strucken* by many princes,
 Dost thou here lie! 210

Cas. Mark Antony,—

Ant. Pardon me, Caius Cassius :
 The enemies of Cæsar shall say this;
 Then, in a friend, it is cold ¹¹*modesty*.

Cas. I blame you not for praising Cæsar so ;
 But what ¹²*compact* mean you to have with us?
 Will you be ¹³*prick'd* ¹⁴*in number* of our friends;
 Or shall we ¹⁵*on*, and not depend on you?

Ant. Therefore I took your hands; but was,
 indeed,
¹⁶*Sway'd* from the point, by looking down on Cæsar.
 Friends am I with you all and love you all, 220
¹⁷*Upon this hope*, that you shall give me reasons
 Why and wherein Cæsar was dangerous.

Bru. Or else ¹⁸*were* this a ¹⁹*savage spectacle*.
 Our reasons are so ²⁰*full of good regard*,
 That were you, Antony, the son of Cæsar,
 You *should* be satisfied.

Ant. That's all I seek:
 And ²¹*am moreover suitor* that I may
²²*Produce* his body to the market place;
 And in the pulpit, as becomes a friend,
 Speak in the ²³*order* of his funeral. 230

Bru. You shall, Mark Antony.

1. corpse
2. swiftly
3. pour forth
4. be proper for me
5. enter into an alliance or pact
6. brought to bay or difficulty
7. bearing the stains of your blood
8. coloured red
9. life-blood
10. vital, most important part
11. struck
12. moderation
13. contract; bargain
14. marked down
15. in the list of
16. go on (with your business)
17. carried away
18. in this expectation
19. would be
20. brutal sight
21. satisfactory
22. beg further
23. bring out
24. course

anguish than even thy murder. O most noble Cæsar, it would be more becoming of me to weep, even if I had as many eyes as there are wounds on your body, and if I could weep tears as copiously as the blood flowing from thy wounds, than to be thus making friends with thy foes. O forgive me, Cæsar. Here, like a gallant hart, thou wast driven to bay, and it was here that thou metst with thy death. Round thee stand those who hunted thee down. The whole world constituted the forest in which thou roamedst, the noblest of all its inhabitants. How like a deer, hunted down by many princes, do you lie here, Cæsar!

Cas. Mark Antony,—

Ant. I crave your forgiveness, Caius Cassius. What I have said will be admitted even by the foes of Cæsar: therefore it can hardly be considered out of place on the part of a friend.

Cas. I have no wish to chide you for speaking thus in Cæsar's praise; but what is your attitude towards us? Are we to count upon you as one of our friends, or are we to proceed with our plans without your aid?

Ant. I shook hands with you to indicate that I mean to be your friend; but seeing the body of Cæsar, I was carried away by my emotion. I have no wish to be unfriendly, and I have the greatest regard for all of you. I am hoping, however, that you will justify your deed by telling me why and for what reasons Cæsar was to be feared.

Bru. If we cannot do so, then this will be a brutal murder; but we have such good reasons for our deed, Antony, that you would acquiesce in its justice, though Cæsar were your own father.

Ant. That is all I desire. I beg, moreover, that you will give me permission to carry Cæsar's body to the Forum, and to say a few words from the rostrum, as a friend should do, during the funeral ceremony.

Letting the
eyes of
forgetfulness
(with Cæsar)
then on
heart to
hart
Spontaneous
name
from spirit
(Letting in)
a small I
means I
I forgetful
plus small
name who
is to be
analysed

Cas. Brutus, a word with you,—
[*Aside to Brutus*] You know not what you do; do
not consent

That Antony speak ¹*in* his funeral.
Know you how much the people may be moved
By that which he will utter?

Bru. ²*By your pardon*,—
I will myself into the pulpit first,
And show the reason of our Cæsar's death:
What Antony shall speak, I will ³*protest*
He speaks by leave and by permission;
And that we are contented Cæsar shall 240
Have all due rites and lawful ceremonies.
It shall ⁴*advantage* more than do us wrong.

Cas. I know not what may ⁵*fall*, I like it not.

Bru. Mark Antony, here, take you Cæsar's body.
You shall not in your funeral speech blame us,
But speak all good you can ⁶*devise* of Cæsar,
And say, you do't by our permission;
⁷*Else* shall you not have any ⁸*hand* at all
About his funeral: and you shall speak
In the same pulpit ⁹*whereto* I am going, 250
After my speech is ended.

Ant. Be it so;
I do desire no more.

Bru. Prepare the body, then, and follow us.
[*Exeunt all but ANTONY.*]

Ant. O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these ¹⁰*butchers*!
Thou art the ruins of the noblest man
That ever lived in the ¹¹*tide of times*.
¹²*Woe to the hand* that shed this costly blood!
Over thy wounds now do I prophesy,—
Which, like dumb mouths, do ¹³*ope* their ¹⁴*ruby* lips.
To beg the voice and utterance of my tongue— 261
A curse shall ¹⁵*light* upon the ¹⁶*limbs* of men;
Domestic fury and fierce civil ¹⁷*strife*,

1. at

2. with your
permission

3. declare

4. benefit; do
(us) good
5 happen

6. invent

7. otherwise
8 connection
(with)
9. to which10. slaughter-
ers
11. lapse of
ages
12. cursed be
the hand
13. open
14. red
15. descend
16. bodies
17. war

Subanga

Bru. Yes, you will have our full permission, Mark Antony.

Cas. Brutus, I should like to speak to you for a minute. [*Aside to Brutus*] You are making a mistake. Do not allow Antony to say anything during Cæsar's funeral. You do not know what he may say, nor what effect his words may have upon the people.

Bru. Excuse me; but I shall mount the rostrum myself first, and explain why Cæsar was put to death, and I will assure them that whatever Antony says is said with our fullest knowledge and authority, and that Cæsar shall be honoured with proper ceremonial rites. It will do us good rather than harm.

Cas. I am not at all certain as to the result. I do not like the course the things are taking.

Bru. Here, Mark Antony, we leave Cæsar's body in your hands. Remember, in the funeral oration of yours, you are not to cast any blame upon us. Say all you can in praise of Cæsar, and tell them that you have our full authority for doing so. Otherwise you will not be allowed to take any part whatever in ceremonies. Your speech, too, shall be addressed from the same rostrum from which I intend to speak, but I will address the people first.

Ant. Very well; I desire nothing else.

Bru. See that the dead body is properly laid out, and then come with us. [*Exeunt all but Antony.*]

Ant. O my slaughtered friend, forgive me for acting in so mild and submissive a manner towards thy murderers. Thou liest there, the remains of the most illustrious man the world has ever known. O, may disaster overtake those who murdered thee! Here, even in the presence of thy open bloody wounds, which appear like mouths pleading with dumb eloquence for me to speak in their behalf, do I, predict that men shall be afflicted with bodily plagues, that there shall be quarrelling in the home, and that

Shall ¹cumber all the ²parts of Italy :
 Blood and destruction shall be so ³in use,
 And dreadful objects so familiar
 That mothers shall ⁴but smile when they behold
 Their infants ⁵quarter'd ⁶with the hands of war ;
 All pity ⁷choked with ⁸custom of ⁹fell deeds:
 And Cæsar's spirit, ¹⁰ranging for revenge, 270
 With ¹¹Ate by his side come hot from hell,
 Shall in these ¹²confines with a monarch's voice
 Cry "¹³Havoc !" and ¹⁴let slip the ¹⁵dogs of war ;
¹⁶That this foul deed shall smell above the earth
 With ¹⁷carriion men, ¹⁸groaning for burial.

Enter a Servant.

You serve Octavius Cæsar, do you not ?

Serv. I do, Mark Antony.

Ant. Cæsar did write for him to come to Rome.

Serv. He did receive his letters, and is coming ;
 And bid me say to you by word of mouth,— 280
 O Cæsar !—

[Seeing the body.]

Ant. Thy heart is ¹⁹big, get thee apart and weep.
²⁰Passion, I see, is ²¹catching ; for mine eyes,
 Seeing those ²²beads of sorrow stand in thine,
 Began to water. Is thy master coming ?

Serv. He lies to-night within seven leagues of
 Rome.

Ant. ²³Post back with speed, and tell him what
 hath ²⁴chanced :
 Here is a mourning Rome, a dangerous Rome,
 No Rome of safety for Octavius yet ;

²⁵Hie hence, and tell him so. Yet stay awhile ; 290

1. load ; oppress
2. usual ; customary
3. only
4. slaughtered
5. in brutal fight
6. being stifled
7. frequency
8. cruel ; bloody
9. wandering about
10. goddess of vengeance
11. regions
12. no quarter or mercy
13. let loose
14. such as famine, fire, etc.
15. so that
16. rotting corpses
17. crying for ; demanding
18. swollen ; burdened with grief
19. grief
20. contagious
21. tears

22. return
23. happened

24. hasten

the whole of Italy shall be embroiled in war. Deeds of violence and blood shall become so common, and people shall become so inured to terrible sights, that mothers shall look on with indifference though their children be hacked to pieces by the sword, their finer feelings being blunted by the frequency of such atrocious cruelties; and the soul of Cæsar, roaming about in search of vengeance, in company with the spirit of revenge (the goddess Ate), which shall come in hot haste from the lower world, shall with the authority of a monarch cause these territories to be ravaged by fire, by famine, and by the sword, until the whole earth shall be polluted by the corpses of the unburied dead, as the result of this cruel and wicked deed.

Enter a Servant.

You are one of Octavius Cæsar's servants, are you not?

Serv. Yes, Mark Antony.

Ant. Cæsar sent him a letter, requesting his presence at Rome.

Serv. Cæsar's message was only received by Octavius, and he is now on his way; and I am commissioned by him to tell you personally—Alas, Cæsar!—
[*Seeing the body.*]

Ant. Your heart is too full of grief; so go aside for a moment, and weep. Sorrow is infectious, and the sight of your tears brings tears into my eyes as well. Did you say your master was on his way?

Serv. He is stopping to-night within seven leagues of Rome.

Ant. Return as quickly as possible and acquaint him with what has occurred. Hasten back at once, and tell him that Rome is overwhelmed with sorrow, and that he will incur great danger if he sets foot in Rome at present. Yet, stop for a while; you must

Thou shalt not ¹*back*, till I have ²*borne* this corse
 Into the ³*market-place* : there shall I try,
 In my oration, how ⁴*the* people take
 The cruel ⁵*issue* of these bloody men ;
 According to the which thou shalt ⁶*discourse*
 To young Octavius of the state of things.
⁶*Lend me your hand.* [*Exeunt, with CÆSAR'S body*]

1. go back
2. carried
3. Forum
4. result of the act
5. report ; relate

6. assist me

SCENE II. Rome. The Forum.

Enter BRUTUS and CASSIUS, and a throng of Citizens.

Citizens. ⁷*We will be satisfied* ; let us be satisfied.

Bru. Then follow me, and ⁸*give me audience*, friends.

7. we must have a reasonable explanation of this matter
8. listen to me

Cassius, go you into the other street,
 And ⁹*part the numbers*.

Those that will hear me speak, let 'em stay here ;
 Those that will follow Cassius, go with him ;
 And public reasons shall be ¹⁰*rendered*
 Of Cæsar's death.

9. divide the crowd
10. given

1 *Cit.* I will hear Brutus speak.

2 *Cit.* I will hear Cassius ; and compare their reasons,

When ¹¹*severally* we hear them rendered. 10

[*Exit CASSIUS, with some of the Citizens.*

BRUTUS goes into the pulpit.

3 *Cit.* The noble Brutus ¹²*is ascended*. Silence!

11. separately ; individually
12. has gone upon the pulpit

Bru. Be patient till the last.
 Romans, countrymen, and ¹³*lovers* ! hear me for my
 cause : and be silent, that you may hear : believe
 me for mine honour ; and have respect to mine
 honour, that you may believe ; ¹⁴*censure* me in your
 wisdom ; and ¹⁵*awake your senses*, that you may

13. friends
14. judge
15. let your intelligence be on the alert

not go back till I have carried this dead body into the Forum, for I intend there to sound the people during my speech, and see what they think of the brutal deed just committed. Then you will be able to tell Octavius how things exactly stand. Give me your assistance. [*Exeunt with Cæsar's body.*]

SCENE II. Rome. The Forum.

Enter BRUTUS and CASSIUS, and a crowd of Citizens.

Citizens. We must know the explanation of this matter. Give us an immediate explanation,

Bru. Well, come with me, friends, and listen to my explanation. Cassius, you take some of them into the other street, drawing part of the people after you. Let those who wish to listen to what I have to say remain here, and those who would rather hear Cassius, accompany him. We will then publicly explain why Cæsar has been put to death.

First Cit. I will listen to Brutus's explanation.

Second Cit. I will see what Cassius says; then, having heard both, we shall be able to judge how far their reasons agree.

[*Exit CASSIUS, with some of the Citizens.*
BRUTUS goes into the pulpit.]

Third Cit. Let all be still; the illustrious Brutus is on the rostrum.

Bru. Have patience with me until I have concluded my speech. People of Rome, my fellow-citizens, and friends, I beg that you will grant me a hearing for the sake of the cause I have to plead, and that you will not interrupt me. I pray you for the sake of my honourable character, to believe that what I say is true, and to let my known character weigh with you in judging me. Wisely form your own opinions, and bring all your intelligence to bear

the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus' love to Cæsar was no less than his. If then that friend demand, why Brutus rose against Cæsar, this is my answer :—Not that I loved Cæsar less, but that I loved Rome more. ¹*Had you rather* Cæsar were living, and die all slaves, than that Cæsar were dead, to live all free men ? As Cæsar loved me, I weep for him ; as he was fortunate, I rejoice at ²*it* ; as he was ³*valiant*, I honour him ; but, as he was ambitious, I slew him. There ⁴*is* tears for his love ; joy for his fortune ; honour for his valour ; and death for his ambition. Who is here so base, ⁵*that would be* a ⁶*bondman* ? If any, speak ; for him have I offended. Who is here so ⁷*rude*, that would not be a Roman ? If any, speak ; for him have I offended. Who is here so ⁸*vile*, that will not love his country ? If any, speak ; for him have I offended. I ⁹*pause* for a reply.

All. None, Brutus, none.

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Bru. Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The ¹⁰*question of his death* is ¹¹*enrolled* in the Capitol ; his glory not ¹²*extenuated* wherein he was worthy, nor his offences ¹³*enforced*, for which he suffered death.

Enter ANTONY and others, with CÆSAR'S body.
Here comes his body, mourned by Mark Antony : who, though he ¹⁴*had no hand in* his death, shall

1. would you rather prefer

2. his good fortune

3. bold

4. are

5. who would wish to be

6. slave

7. barbarous

8. mean

9. wait

10. statement of the reasons of his death

11. recorded

12. underrated ; belittled

13. magnified

14. was not responsible for

upon the facts in order that your decisions may be the more accurate and just. If there is anyone in my audience to whom Cæsar was especially dear, let me inform him that my regard for Cæsar was not less than his. If, then, I am asked why I am found among the number of his foes, my reply is that my affection for Rome was far greater than even my love for Cæsar. Would you prefer that Cæsar should be still living and that you yourselves should be in a state of slavery all your lives, or that Cæsar should be dead, and that you should be in the enjoyment of liberty and freedom? As Cæsar regarded me with affection, I mourn his death; since he was possessed of bravery, I respected and esteemed him; but as he was aiming at despotic power, I took his life. I weep because he loved me; I rejoiced when he was fortunate; I respected his bravery; and I killed him because he wished to be supreme. Is there anyone present here who is so low and vile that he would willingly live in a state of slavery? If so, let him come forward, for I have gravely displeased him. Is there anyone so uncivilised that he takes no pride in being a Roman? If so, let him also come forward, for I have also incurred his displeasure. Is there anyone so mean and worthless that he has no love for his native land? If so, let him come forward, for I have equally offended him. I wait for an answer.

All. There is no one, Brutus, there is no one

Bru. In that case I have displeased no one. I give you liberty to do the same unto me as I have done unto Cæsar. The circumstances of Cæsar's death have been duly recorded in the Senate House. The honour and renown which he deservedly possessed have not in any way been depreciated, nor have the faults which led to his death been exaggerated.

Enter ANTONY and others, with CÆSAR'S body.

See, his body is being already brought hither, accompanied by the sorrowing Antony, who, although

receive the benefit of his dying, a place in the ¹*common-wealth*: as which of you shall not? ²*With this* I depart,—that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

All. Live, Brutus! live! live! 50

1 *Cit.* Bring him ³*with triumph* home unto his house.

2 *Cit.* Give him a statue with his ancestors.

3 *Cit.* Let him be Cæsar.

4 *Cit.* Cæsar's better ⁴*parts*

⁵*Shall be crown'd* in Brutus.

1 *Cit.* We'll bring him to his house with shouts and ⁶*clamours*.

Bru. My countrymen,—

2 *Cit.* Peace! silence! Brutus speaks.

1 *Ci.* Peace, ho!

Bru. Good countrymen, let me depart alone,

And, for my sake, stay here with Antony:

⁷*Do grace* to Cæsar's corse, and grace his speech 60

⁸*Tending to* Cæsar's glories, which Mark Antony.

By our permission, is allow'd to make.

I do *entreat* you, not a man depart,

⁹*Save I* alone, till Antony have ¹⁰*spoke*. [*Exit.*

1 *Cit.* Stay, ho! and let us hear Mark Antony.

3 *Cit.* Let him go up into the ¹¹*public chair*;

We'll hear him. Noble Antony, go up.

Ant. For Brutus' sake, I am ¹²*beholding* to you.

[*Goes into the pulpit*

1. state;
government
2. with the
following
remark

3. in a trium-
phal proces-
sion

4. qualities;
virtues

5. shall re-
ceive their
culmination

6. shouts of
rejoicings

7. show
honour

8. relating to

8a.
request

9. except me

10. spoken;
finished his
speech

11. pulpit

12. beholden;
obliged

he took no part in slaying him, will share, as equally as any of you, the advantages accruing from his death. I will say no more except that just as I put my dearest friend to death for the benefit of my country, I am perfectly willing to lay down my own life whenever it shall be in the interests of Rome to do so.

All. We do not desire your death, Brutus.

First Cit. Let us form a triumphal procession, and escort him home.

Second Cit. Erect a statue in his honour like those of his ancestors.

Third Cit. Put him in Cæsar's place.

Fourth Cit. The nobler qualities of Cæsar shall then find their culmination in Brutus.

First Cit. We will cheer him all the way home.

Bru. Fellow-citizens—

Second Cit. Hush, be quiet! Brutus is speaking.

First Cit. Silence there!

Bru. My fellow-citizens, do not attempt to follow me, but do me the favour of remaining here with Antony. Show honour to the dead body of Cæsar, and give Antony your respectful attention while he speaks what he can in Cæsar's praise, which he has received our full permission to do. I beg that no one of you will leave, with the exception of myself, until Antony has finished his speech. [*Exit.*

First Cit. We will remain and hear what Antony has to say.

Third Cit. Let him mount the rostrum, and we will give him a hearing. Get up into the pulpit, illustrious Antony.

Ant. I am very much obliged to you for so readily granting the request of Brutus. [*Goes into the pulpit*

4 *Cit.* What does he say of Brutus ?

3 *Cit.* He says, for Brutus' sake,
He finds himself beholding to us all. 70

4 *Cit.* 'Twere best he speak no harm of Brutus
here.

1 *Cit.* This Cæsar was a tyrant.

3 *Cit.* Nay, that's certain :
We are blessed that Rome is ¹*rid of him*.

2 *Cit.* Peace ! let us hear what Antony can say.

Ant. You gentle Romans,--

Citizens. Peace, ho ! let us hear him.

Ant. Friends, Romans, countrymen, ²*lend me*
your ears ;

1. freed from
his oppres-
sion

2. listen to
what I say

I come to bury Cæsar, not to praise him.

The evil that men do ³*lives after* them ;

The good is oft ⁴*interred* with their bones ;

So let it be with Cæsar. The noble Brutus 80

Hath told you Cæsar was ambitious :

If it were so, it was a ⁵*grievous fault*,

And grievously hath Cæsar ⁶*answer'd it*.

Here, under leave of Brutus and the rest,—

For Brutus is an honourable man,

So are they all, all honourable men,—

Come I to speak in Cæsar's funeral.

He was my friend, faithful and just to me :

But Brutus says he was ambitious ;

And Brutus is an honourable man. 90

He hath brought many captives home to Rome,

Whose ⁷*ransoms* did the ⁸*general coffers* fill :

Did this in Cæsar seem ambitious ?

When that the poor have cried, Cæsar hath ⁹*wept*;

3. survives

4. buried ;
forgotten

5. serious
offence

6. paid the
penalty for
it ; suffered
for it

7. prices paid
for purchas-
ing the free-
dom of
slaves or
captives

8. treasury of
the State

9. i.e., in sym-
pathy for
sufferers

Fourth Cit. What was that remark he made about Brutus ?

Third Cit. He said that he was very much obliged to us for acceding to Brutus's request.

Fourth Cit. He had better not say anything against Brutus in my hearing.

First Cit. This Cæsar was a despot.

Third Cit. There is no doubt about that. It is fortunate for us that it is now at an end.

Second Cit. Don't talk any more. Let us hear what Antony has to say.

Ant. My fellow-citizens,—

Citizens. Silence ! Let us hear Antony.

Ant. Citizens of Rome, my fellow-countrymen, and friends, give me your attention. I am here not to speak in praise of Cæsar, but to conduct his funeral ceremonies. Men's evil deeds are remembered long after they themselves are dead, but their good ones are often forgotten as soon as they are buried. There is no reason why it should not be so, even in the case of Cæsar. You have been told by the illustrious Brutus that Cæsar was aiming at too much power. If this is true, then it was a serious failing on his part, and his punishment has been equal to his offence. I am here to speak a few words during Cæsar's funeral ceremonies by permission of Brutus and his friends, all of whom are actuated solely by principles of honour. I myself regarded Cæsar as a dear friend, and I always found him loyal and true. Still, we have it on the word of Brutus that he aimed at excessive power, and Brutus is one whose word commands respect. Many prisoners have been brought to Rome by Cæsar, and when they were ransomed, the money was given to the public treasury. Was that a sign of ambition on Cæsar's part ? The suffering of the poor have

Ambition should be made of ¹ <i>sterner stuff</i> :	1. more heartless material
Yet Brutus says he was ambitious ;	
And Brutus is an honourable man.	
You all did see, that ² <i>on the Lupercal</i>	2. during the feast of Lupercal
I thrice presented him a kingly crown,	
Which he did thrice refuse : was this ambition ? 100	
Yet Brutus says he was ambitious ;	
And, sure, he is an honourable man.	
I speak not to ³ <i>disprove</i> what Brutus spoke,	3. refute ; prove as false
But here I am to speak what I do know.	
You all did love him once, ⁴ <i>not without cause</i> :	4. i.e., you had ample reasons for loving him
What cause ⁵ <i>withholds</i> you then to mourn for him ?	5. prevents
O ⁶ <i>judgment</i> ! thou are fled to ⁷ <i>brutish beasts</i> ,	6. power of discrimination
And men have lost their reason ! ⁸ <i>Bear</i> with me ;	7. savage beasts
My heart is in the coffin there with Cæsar,	8. have patience
And I must pause till it come back to me. 110	
1 <i>Cit.</i> Methinks there is much reason in his sayings.	
2 <i>Cit.</i> If thou consider rightly of the matter, Cæsar has had great wrong.	
3 <i>Cit.</i> Has he, ⁹ <i>masters</i> ?	9. my men
I fear, there will ¹⁰ <i>a worse</i> come in his place.	10. a despot worse than Cæsar
4 <i>Cit.</i> Mark'd ye his words ? He would not take the crown :	
Therefore 'tis certain he was not ambitious.	
1 <i>Cit.</i> If it be found so, some will ¹¹ <i>dear abide it</i> .	11. pay heavily for it
2 <i>Cit.</i> Poor soul ! his eyes are red as fire with weeping.	

always caused Cæsar great grief ; an ambitious man is not usually so tender-hearted. Still, we are told by Brutus, that this was Cæsar's great failing, and we must certainly believe what Brutus says. You yourselves witnessed, on the feast of Lupercalia, how I offered him the crown three times, and each time he put it aside. Did that look like ambition ? Still, we have been told by Brutus that Cæsar was prompted by ambition ; and Brutus being honourable, we cannot disbelieve his words. I do not say these things to prove that Brutus is wrong ; I say things which are within my own knowledge. There was a time when Cæsar was the beloved of you all, and, as you know there were ample reasons for it. Why, then, should you not grieve for his death now ? O Discernment, thou hast evidently abandoned thy usual dwelling-place, and taken up thy abode in the breasts of wild animals, for men have lost their power of reasoning. Be not impatient with me. The sight of Cæsar lying there in his coffin overcomes me, and I must wait a moment in order to regain my self-composure.

First Cit. It appears to me that what he says is reasonable.

Second Cit. Well, after all, when you take an impartial view of the matter, Cæsar has evidently been treated very unjustly.

Third Cit. Do you think so, gentlemen ? I am afraid myself that a worse man will be substituted for him.

Fourth Cit. Did you notice what he said ? Cæsar refused the crown ; it seems evident, therefore, that he was not ambitious for power.

First Cit. If that can be proved, some one will have to suffer for this deed.

Second Cit. Poor fellow ! he has shed so much tears that his eyes are all inflamed.

3 *Cit.* There's not a nobler man in Rome than Antony.

4 *Cit.* Now mark him, he begins again to speak.

Ant. But yesterday the word of Cæsar might 121

Have ¹*stood* against the world : now lies he there,
And none so poor to do him reverence.

1. prevailed

O masters, if I were ²*disposed* to ³*stir*

2. inclined
3. incite

Your hearts and minds to mutiny and rage,

I should do Brutus wrong, and Cassius wrong,

Who, you all know, are honourable men :

I will not do them wrong ; I rather choose

To wrong the dead, to wrong myself, and you,

Than I will wrong such honourable men. 130

But here's a ⁴*parchment*, with the seal of Cæsar ;

4. roll of
paper

I found it in his ⁵*closet*, 'tis his will :

Let but the ⁶*commons* hear this ⁷*testament*,—

5. ordinary
people
6. will

Which, pardon me, I do not mean to read,—

And they would go and kiss dead Cæsar's wounds

And ⁸*dip* their ⁹*napkins* in his sacred blood,

7. wet
8. handker-
chiefs
9. memorial

Yea, beg a hair of him for ¹⁰*memory*,

And, dying, mention it within their wills,

¹¹*Bequeathing* it, as a rich ¹²*legacy*,

¹³*Unto their issue.*

140

10. handing
down
11. heritage
12. to their
descendants

4 *Cit.* We'll hear the will: read it, Mark Antony.

All. The will, the will! we will hear Cæsar's will.

Ant. Have patience, gentle friends, I must not read it ;

It is not ¹³*meet* you know how Cæsar loved you.

¹⁴*You are not wood, you are not stones, but men ;*

And, being men, hearing the will of Cæsar,

It will ¹⁵*inflame* you, it will make you mad.

13. proper
14. i.e., you
are not in-
sensible
things
15. incite

Third Cit. Antony is certainly the worthiest man in Rome.

Fourth Cit. Listen ! he is resuming his speech.

Ant. Only yesterday, Cæsar's word was law throughout the world ; now he lies in his coffin, and there is no one who will deign to show him the slightest respect. O gentlemen, if I had any wish to excite your passions or to rouse you to rebellion, I should be doing an injustice to Brutus and also to Cassius, both of whom are known to you all as men of irreproachable honour. They shall not suffer such an injury at my hands. I would rather be unjust to the dead Cæsar, to myself, and to you, than to men whose characters are so upright and free from blame. See, I have here a paper which I discovered in Cæsar's study, bearing his seal and containing directions for the final disposition of his property. I have no intention of reading it, but if the people only knew its contents, they would caress the very wounds on Cæsar's body, and soak up his precious blood with their handkerchiefs, and would esteem themselves fortunate if they could obtain but a single hair of his head to preserve as a sacred memorial of him, and when they died, would make special mention of it in their wills, leaving it to their children as a priceless heirloom.

Fourth Cit. Tell us the terms of the will. We will know what they are, Mark Antony.

All. Yes, read the will ! we are determined to know what it contains.

Ant. My dear friends, restrain your impatience. It would be wrong for me to read it. It is better that you should remain in ignorance of Cæsar's great love for you all. You are not inanimate or insensate objects, but human beings ! and since you possess human feelings, the hearing of Cæsar's will, would kindle your passions and stir up the fury of your

'Tis good you know not that you are his heirs ;
For, if you should, O, what would come of it !

4 *Cit.* Read the will ! we'll hear it, Antony; 150
You shall read us the will, Cæsar's will.

Ant. Will you be patient? Will you stay awhile?
I have ¹*o'ershot myself* to tell you of it.
I fear, I wrong the honourable men
Whose daggers have stabb'd Cæsar ; I do fear it.

4. *Cit.* They were ²*traitors* : honourable men !

All. The will ! the testament !

2 *Cit.* They were villains, murderers : the will !
read the will !

Ant. You will compel me, then, to read the will?
Then ³*make a ring* about the corse of Cæsar, 160
And let me show you him that made the will.
Shall I descend ? and will you give me leave ?

All. Come down.

2 *Cit.* Descend.

3 *Cit.* You shall have leave. [*He comes down.*]

4 *Cit.* A ring ; stand round.

1 *Cit.* Stand ⁴*from* the ⁵*hearse*, stand from the
body.

2 *Cit.* Room for Antony, most noble Antony.

Ant. Nay, ⁶*press* not so upon me; stand far off.

Citizens. Stand back ! Room : Bear back ! 170

1. gone too
far

2 faithless
people

3. stand in a
circle

4. away from
5. coffin

6. crowd

wrath. It is far better that you should not know that he has left all his property to you ; otherwise I do not know what the result would be.

Fourth Cit. Let us hear the will, Antony. We will know what is in Cæsar's will, and we insist upon hearing it.

Ant. Compose yourselves, my friends, and have patience for a little while. It was indiscreet on my part to mention the will. I am afraid I am doing an injustice to those worthy men who put Cæsar to death. I am very much afraid of it.

Fourth Cit. Worthy citizens indeed ! I call them treacherous villains.

All. Read the will ; let us hear the will.

Second Cit. They were scoundrels and assassins. Tell us the terms of the will ; we will know what is in the will.

Ant. Then you insist on my reading the will ? Well, stand in a body round the dead body of Cæsar and you shall first see the man who drew up the will. Have I your permission to come down from the pulpit ?

All. Yes, we give you leave.

Second Cit. Come down.

Third Cit. You have our full permission.

[*He comes down.*]

Fourth Cit. Now then, form a circle.

First Cit. Don't stand so near the bier ; go farther away.

Second Cit. Leave a space for the illustrious Antony.

Ant. Do not crowd round me like this ; stand farther back.

Citizens. Don't stand so close. Make room. Go farther back there,

Ant. If you have tears, prepare to shed them now.

You all do know this ¹*mantle* : I remember
The first time ever Cæsar put it on :
'Twas on a summer's evening, in his tent,
That day he overcame the ²*Nervii*.
Look, in this place ran Cassius' dagger through :
See, what a ³*rent* the ⁴*envious* Casca made :
Through this, the well-beloved Brutus stabb'd ;
And, as he ⁵*plucked* his cursed ⁶*steel* away,
Mark how the blood of Cæsar follow'd it, 180
⁷As rushing out of doors, ⁸*to be resolved*
If Brutus so *unkindly* ⁹*knock'd*, or no ;
For Brutus, as you know, was Cæsar's ¹⁰*angel* :
Judge, O you gods, how dearly Cæsar loved him !
This was the ¹¹*most unkindest cut* of all ;
For when the noble Cæsar saw him stab.
¹²*Ingratitude* more strong than traitors' arms,
Quite ¹³*vanquish'd* him : then ¹⁴*burst* his mighty
heart ;
And, in his mantle ¹⁵*muffling* up his face,
Even at the base of Pompey's ¹⁶*statua*, 190
Which all the while ran blood, great Cæsar fell.
O, what a fall was there, my countrymen !
Then I, and you, and all of us fell down,
Whilst bloody ¹⁷*treason* ¹⁸*flourished* over us.
O, now you weep, and I perceive, you feel
The ¹⁹*dint* of pity : these are ²⁰*gracious* drops.
Kind souls, what, weep you, when you but behold
Our Cæsar's ²¹*vesture* wounded ? Look you here.
Here is himself ²²*marr'd*, as you see, with traitors.

1. cloak

2. Belgic
tribe

3. hole ; gap ;
opening

4. malicious

5. drew or
pulled out

6. sword

7. as if

8. to ascertain

9. struck

10. second
self

11. cruellest
stab

12. ungrate-
fulness ;

treachery
13. defeated ;
overcame

14. broke

15. covering

16. statue

17. treachery

18. triumphed

19. impres-
sion

20. holy

21. garment

22. mangled

1 *Cit.* O piteous spectacle ! 200

2 *Cit.* O noble Cæsar !

3 *Cit.* O woful day !

4 *Cit.* O traitors ! villains !

1 *Cit.* O most bloody sight !

Ant. If you can weep, this sight should bring tears to your eyes. This cloak is familiar to you all. The first occasion on which it was worn by Cæsar is still fresh in my mind. He put it on in his tent in the evening of that summer's day on which he defeated the Nervii. See, this is the hole made by Cassius's weapon, and this large one was made by the jealous Casca. This one shows where he was stabbed by the dearly-loved Brutus. See how Cæsar's blood gushed out from the wound when the cursed weapon was withdrawn, as if in haste to see whether it was really Brutus who had dealt so cruel a blow; for, as is well-known to all of you, Cæsar looked upon Brutus as his good genius, and only heaven knows the depth of Cæsar's affection for him. This was the most cruel of all other stabs, for when the noble Cæsar perceived him among the assailants, he was utterly over-powered by his ingratitude, which proved more powerful than even the dastardly blows of his enemies. His noble heart was rent asunder, and covering up his face with his robe, the illustrious Cæsar fell at the foot of Pompey's statue, down which the blood was pouring all the time. O my fellow-citizens, it was the greatest calamity that could befall us. The death of Cæsar is the ruin of us all, and the murderous traitors are exulting over our undoing. O, now your eyes are wet with tears, and it is evident that pity has at last touched your hearts, for your very tears prove your kindly feelings. But does the mere sight of Cæsar's mutilated garment thus bring tears to your eyes? See here, then; here you see him himself, covered with wounds inflicted by traitors.

First Cit. Oh, what a sorrowful sight!

Second Cit. O noble Cæsar!

Third Cit. It was indeed a calamitous day.

Fourth Cit. O, the treacherous scoundrels!

First Cit. Is it not a gory spectacle?

2 *Cit.* We will be revenged.

Citizens. Revenge ! ¹*About!* Seek ! Burn ! Fire!
Kill ! slay ! Let not a traitor live !

Ant. Stay, countrymen.

1 *Cit.* Peace, there ! hear the noble Antony.

2 *Cit.* We'll hear him, we'll follow him, we'll die
with him. 210

Ant. Good friends, sweet friends, let me not stir
you up

To such a sudden ²*flood* of mutiny.

They that have done this deed are honourable :

What ³*private* *griefs* they have, alas, I know not,
That made them do it: they are wise and honoura-
ble,

And will, no doubt, with reasons answer you.

I come not, friends, to ⁴*steal away your hearts.*

I am no orator, as Brutus is ;

But, as you know me all, a plain ⁵*blunt* man,
That love my friend ; and that they know full
well

That gave me public leave to speak of him. 221

For I have neither ⁶*wit* nor words, nor worth,
⁷*Action*, nor ⁸*utterance*, nor the power of speech,

⁹*To stir men's blood* ; I only speak ¹⁰*right on* ;

I tell you that which you yourselves do know ;

Show you sweet Cæsar's wounds, poor poor dumb
mouths,

And bid them speak for me : but were I Brutus,

And Brutus Antony, ¹¹*there were an Antony*,

Would ¹²*ruffle up* your spirits, and ¹³*put a tongue*

1 go out

2. outburst

3. personal
grievances

4. lead you as-
tray by
working on
your senti-
ments

5. outspoken
6. intelligence

7. gesture

8. fine elocu-
tion

9 to excite
the feelings
of men

10. without
stopping ;
ceaselessly

11. he would
be an Antony
who

12. stir up ;
excite

13. give the
power of elo-
quence to

Second Cit. His death shall be avenged.

All. We will have vengeance. Let us set to work at once and find out the traitors. We will put them all to death, and set fire to their houses.

Ant. Wait, my fellow-citizens.

First Cit. Silence! Pay attention to the words of noble Antony.

Second Cit. We will hear him, and he shall be our leader, even to death, if necessary.

Ant. My good and kind friends, do not let my words be the cause of so hasty an outburst of rebellion on your part. The perpetrators of this deed are men of principle and honour. I regret that I am not able to tell you what personal grievances they may have had that led them to this act; but as they are of irreproachable character and possessed of wisdom, that will, I am sure, give you good and sufficient reasons for it. I am not here, my friends, to win you over to my way of thinking by working on your feelings. I am not possessed of the eloquence of Brutus, but as is known to all of you, am an unpolished straightforward man who regarded Cæsar with affection, and this fact is also well known to those by whom I have been permitted thus to speak a few words in his praise. It is not in my power to move the hearts of men either by my ingenuity or by my eloquence, for my words being ill-chosen carry no weight; my manner of speaking is likewise faulty and unrelieved by appropriate gesture. I merely say whatever occurs to me, and inform you of those things with which you are already acquainted. I direct your attention to the gaping wounds on poor Cæsar's body, and leave them to plead with you in their dumb eloquence. If, however, I possessed the ability of Brutus, I could so work upon your feelings and passions as to rouse you to the highest pitch of excitement and fury, and so dilate upon the wrongs that Cæsar has thus suffered,

In every wound of Cæsar that should move 230
The stones of Rome to rise and mutiny.

Citizens. We'll mutiny.

1 *Cit.* We'll burn the house of Brutus,

3 *Cit.* Away, then ! come, seek the cons-
pirators.

Ant. Yet hear me, countrymen ; yet hear
me speak.

Citizens. Peace, ho ! Hear Antony, Most
noble Antony.

Ant. Why, friends, you go to do you know
not what.

Wherein hath Cæsar thus deserved your loves ?

Alas, you know not,—I must tell you then :

You have forgot the will I told you of.

Citizens. Most true : the will ! Let's stay
and hear the will. 240

Ant. Here is the will, and under Cæsar's
seal :—

To every Roman citizen he gives,

To every ¹ *several* man ² *seventy-five drachmas*.

2 *Cit.* Most noble Cæsar ! We'll revenge
his death.

3 *Cit.* O royal Cæsar !

Ant. Hear me with patience.

Citizens. Peace, ho !

Ant. Moreover, he hath left you all his walk,
His private ³ *arbours*, and new-planted ⁴ *orchards*,

⁵ *On this side Tiber*; he hath left them you, 250

And to your heirs for ever ; common ⁶ *pleasures*,

1. separate ;
individual
2. about £3

3. bowers
4. fruit gar-
dens
5. on the
Forum side
of the river
Tiber
6. pleasure-
gardens

that the very stones in the streets would be moved by my eloquence to protest against this cruel deed.

Citizens. We will rise in rebellion.

First Cit. We will set fire to the house of Brutus.

Third Cit. We will go at once and find out the traitors.

Ant. My fellow-citizens, listen to me. Allow me to say a few more words.

Citizens. Silence all! attend to the most illustrious Antony.

Ant. Look here, my friends; you have no idea where your feelings are leading you. What has Cæsar done to merit such action on your part? Ah, you are still in ignorance, and it behoves me to inform you. You have forgotten the will I told you of.

All. You are quite right. Read the will. We will not go until we have heard it.

Ant. Well, here it is, and as you see it bears the seal of Cæsar. He bequeaths to each citizen of Rome, that is, to each man, seventy-five drachmas.

Second Cit. O most illustrious Cæsar! His death shall be avenged.

Third Cit. Most generous Cæsar!

Ant. Have patience, and listen to me.

Citizens. Silence, silence!

Ant. Besides that, he has bequeathed to you and to your descendants in perpetuity all his pleasure-grounds, his summer-houses, and the orchards which he had recently planted, which are situated on this side of the river Tiber. They are to be thrown open for the equal enjoyment of all of you, so that you can ramble about in them and refresh yourselves when tired and wearied out. Here you see a man worthy

¹To walk abroad and ²recreate yourselves.

Here was a Cæsar ! when comes such another?

1. *Cit.* Never, never ! Come, away, away !

We'll burn his body in the holy place,

And with the ³brands fire the traitors' houses.

Take up the body.

2 *Cit.* Go fetch fire.

3 *Cit.* ⁴Pluck down benches.

4 *Cit.* Pluck down forms, windows, any-
thing. 260

[*Exeunt Citizens, with the body.*]

Ant. Now ⁵let it work. Mischievous, thou art
⁶a'foot,

Take thou what course thou wilt !

Enter a Servant.

How now, fellow?

Serv. Sir. Octavius is already come to Rome.

Ant. Where is he ?

Serv. He and Lepidus are at Cæsar's house.

Ant. And thither ⁷will ⁸I straight to visit him :
He comes ⁹upon a wish. Fortune is merry,
And in this mood will give us anything.

Serv. I heard him say, Brutus and Cassius

¹⁰Are rid like madmen through the gates of Rome.

Ant. ¹¹*Belike* they had some ¹²notice of the
people,

How I had moved them. Bring me to Octavius.

[*Exeunt.*]

1. for walk-
ing abroad

2. refresh

3. burning
sticks

4. pull down

5. let the mis-
chievous in-
fluence go
on working

6. started ;
set in motion

7. will I go

8. immediate-
ly ; at once

9. just as I
was wishing
for him

10. have rid-
den

11. perhaps

12. intimation

of his name. It will be long before we meet another so noble.

First Cit. Never, never. Let us go at once and burn his body in the place reserved for his sacred rite. Then we will take some of the burning wood, and set fire to the houses of the villains. Carry the body away.

Second Cit. Bring some lighted sticks.

Third Cit. Tear up some of the seats.

Fourth Cit. Break up and bring anything that will burn. [*Exeunt Citizens with the body.*]

Ant. The evil has been set going, and let it do its work now. Well, Mischief, as I have now started thee, it matters little to me in what form thou showest thyself.

Enter a Servant.

What is your business, my man?

Serv. Sir, Octavius has already arrived in Rome.

Ant. Where is he staying?

Serv. He is staying at Cæsar's house with Lepidus.

Ant. I will go at once and see him. I had just been wishing for his arrival. Fortune is evidently in a good humour, and will no doubt grant us whatever we may wish at the present moment.

Serv. He mentioned in my hearing that Brutus and Cassius had been seen riding furiously through the city-gates.

Ant. Perhaps the news had reached their ears of the effect my speech had produced upon the people. Conduct me to Octavius. [*Exeunt*]

SCENE III. Rome. A Street.

Enter CINNA, the Poet.

Cin. I dreamt ¹ *to-night* that I did feast with
Cæsar.

And things unlucky ² *charge my fantasy*.
I have no will to wander ³ *forth of doors*.
Yet ⁴ *something* leads me forth.

Enter Citizens.

1 *Cit.* What is your name ?

2 *Cit.* Whither are you going ?

3 *Cit.* Where do you dwell?

4 *Cit.* Are you a married man, or a bachelor?

2 *Cit.* Answer every man ⁵ *directly*.

1 *Cit.* Ay, and briefly.

4 *Cit.* Ay, and wisely.

3 *Cit.* Ay, and truly, ⁶ *you were best*.

Cin. What is my name ? Whither am I going ?
Where do I dwell ? Am I a married man, or a
bachelor ? Then, to answer every man directly
and briefly, wisely and truly : wisely I say, I am
a bachelor.

2 *Cit.* That's as much as to say, they are fools
that marry : ⁷ *you 'll bear me a bang* for that, I fear.
Proceed ; directly.

Cin. Directly, I am going to Cæsar's funeral.

1 *Cit.* As a friend or an enemy ?

Cin. As a friend.

1. last night

2. ominous
things bur-
den my
fancy3. out of
doors4. some un-
known im-
pulse5. in a
straightfor-
ward manner6. it would be
best for you7. you will
receive a
blow

SCENE III. Rome. A Street.

Enter CINNA, the Poet.

Cin. Last night I had a dream in which I thought I was at a banquet with Cæsar, and my mind in consequence is laden with ominous fancies. I have no desire to go out of doors, and yet I feel as if I am compelled to do so.

Enter Citizens.

First Cit. What is your name ?

Second Cit. What is your destination ?

Third Cit. Where do you dwell ?

Fourth Cit. Are you a married man or a bachelor ?

Second Cit. Reply to each of our questions in a straight-forward manner.

First Cit. Yes, and let your answer be to the point.

Fourth Cit. And mind your answer intelligently.

Third Cit. Yes, and it will be best for you to speak the truth.

Cin. What name do I bear ? Where am I going ? Where is my residence ? Am I married or single ? Well, my replies shall be straight-forward, short, sensible, and truthful as you require. Well, my first answer shall be sensible at any rate. I am not married.

Second Cit. I suppose this amounts to saying that sensible men do not get married. All right ; I will owe you something for that. Go on ; now for a straightforward answer.

Cin. To answer directly, I am just going to see Cæsar's funeral ceremonies.

First Cit. Out of friendship, or because you bear him ill-will ?

Cin. Out of friendship.

2 *Cit.* That matter is answered directly.

4 *Cit.* For your dwelling, briefly.

Cin. Briefly, I dwell by the Capitol.

3 *Cit.* Your name, sir, truly.

Cin. Truly, my name is Cinna.

1 *Cit.* Tear him to pieces ; he's a conspirator.

Cin. I am Cinna the poet, I am Cinna the poet.

4 *Cit.* Tear him for his bad verses, tear him for his bad verses.

Cin. I am not Cinna the conspirator.

4 *Cit.* It is no matter, his name's Cinna ; pluck but his name out of his heart, and ¹turn him going. 1. pack him off

3 *Cit.* Tear him, tear him ! Come, brands, ho ! fire-brands ! To Brutus', to Cassius' ; burn all. Some to Decius' house, and some to Casca's ; some to Ligarius'. Away ! go ! [Exeunt.

ACT IV.

SCENE I. *Rome. A Room in ANTONY's House.*
ANTONY, OCTAVIUS, and LEPIDUS, seated at a table.

Ant. These many, then, shall die ; their names are ²prick'd.

Oct. Your brother too must die ; consent you, Lepidus ?

Lep. I do consent—

2. marked off (for death)

Second Cit. Well, that reply is straight forward enough.

Fourth Cit. Now a short answer. Where do you live ?

Cin. Well, to be short, I live close to the Senate House.

Third Cit. Now truthfully, what is your name ?

Cin. To tell you the truth, my name is Cinna.

First Cit. Fall upon him ; show him no mercy ; he is one of the traitors.

Cin. I am Cinna the poet ; I am no conspirator.

Fourth Cit. Well, then kill him because he writes such foolish verses.

Cin. I am not that Cinna who plotted against Cæsar.

Fourth Cit. That does not matter. He is called Cinna at all events. Tear his name out of him, and send him about his business.

Third Cit. Yes, kill him ; put him to death. Now then, get your fire-brands, and let us be off to the houses of Brutus and Cassius. Set fire to all their houses. Some of you make your way to the house of Decius, others to that of Casca, and others to that of Ligarius. Let us be off at once. [Exeunt.

ACT IV.

SCENE I. *Rome.* A Room in ANTONY'S House.
ANTONY, OCTAVIUS, and LEPIDUS, seated at a table.

Ant. All these men, whose names we have pricked, are to be put to death.

Oct. Your brother, Lepidus, must also be put to death. Are you agreed on this point ?

Lep. Yes, I am,

Oct. Prick him down, Antony.

Lep. Upon condition Publius shall not live,
Who is your sister's son, Mark Antony.

Ant. He shall not live; look, ¹with a spot I
²damn him.

But, Lepidus, go you to Cæsar's house;
Fetch the will hither, and we shall determine
How to ³cut off some ⁴charge in legacies.

Lep. What, shall I find you here? 10

Oct. ⁵Or here, or at the Capitol. [Exit LEPIDUS.]

Ant. This is a ⁶slight unmeritable man,

⁷Meet to be sent on errands: is it fit,

⁸The three-fold world ⁹divided, he should ¹⁰stand
One of the three to share it?

Oct. So you thought him;
And ¹¹took his voice who should be prick'd to die,
In our black sentence and ¹²proscription.

Ant. Octavius, ¹³I have seen more days than
you:

And though we lay these honours on this man,
To ¹⁴ease ourselves of ¹⁵divers slanderous loads, 20
He shall but bear them as the ass bears gold,
To groan and ¹⁶sweat under the business,
Either led or driven as we point the way;
And having brought our treasure where we will,
Then take we down his load, and ¹⁷turn him off,
Like to the empty ass, to shake his ears
And graze in ¹⁸commons.

Oct. ¹⁹tested You may do your will;
But he's a ²⁰valiant soldier.

Ant. So is my horse, Octavius; and for that
I do ²¹appoint him store of ²²provender. 30

1. by pricking his name
2. condemn or sentence him to death
3. reduce
4. expenditure
5. either
6. insignificant or undeserving
7. proper
8. i.e., Europe Asia, and Africa
9. being divided
10. be left
11. asked his vote or opinion
12. list of condemned persons
13. I am more experienced than you
14. relieve
15. numero loads of abusive attacks
16. drudge
17. dismiss him
18. unenclosed pasture lands
19. veteran
20. heroic
21. put aside for his use
22. forage; provisions

Oct. Very well, Antony, mark his name.

Lep. Provided, Mark Antony, that your nephew, Publius, also dies.

Ant. All right then, he shall die. See, I condemn him to death by pricking down his name. Now, Lepidus, I want you to go to Cæsar's house and bring the will here. We will then see whether we cannot reduce some of the bequests.

Lep. Will you be here when I return ?

Oct. Yes, you will find me either here or at the Senate House. [Exit Lepidus.]

Ant. He is an insignificant man, utterly devoid of merit. He is only fit to run on errands. Do you think it proper that in a three-fold division of the world he will have a share ?

Oct. Well, you had no doubts about it a little while ago, and when we drew up our fatal list of proscribed persons, you asked his opinion as to who should be condemned to death.

Ant. You see, Octavius, I am older in experience than you are ; and although we may share these distinctions with Lepidus, in order that we ourselves may be the less calumniated, still he will but resemble an ass laden with gold, and the only result will be that he will have all the worry and trouble connected with his share, and will moreover be compelled to conduct himself according to our wishes until he has served our purpose. We can then deprive him of them, just as we relieve the ass of his burden, and turn him loose to do whatever he pleases.

Oct. Well, do as you please in the matter, but do not forget that he has proved himself a brave soldier.

Ant. My horse has done the same, and on that account I always give him a plentiful supply of food. He is simply an animal whom I have taught the various evolutions required in warfare. He turns or

It is a creature that I teach to fight,
 To ¹wind, to stop, to run ²directly on,
 His ³corporal motion govern'd by my spirit.
 And, ⁴in some taste, is Lepidus but so ;
 He must be taught, and train'd, and bid go forth ;
 A ⁵barren-spirited fellow ; one that feeds
 On ⁶objects, ⁷arts, and imitations, ~~worthless, tasteless~~
 Which, ⁸out of use and ⁹staled by other men,
 Begin his fashion : do not talk of him
 But as a ¹⁰property. And now, Octavius, 40

Listen great things :—Brutus and Cassius
 Are ¹¹levying powers : we must straight ¹²make
 head :

Therefore let our ¹³alliance be combined,
 Our best friends made, and our best means
¹⁴stretch'd out ;

And let us presently go sit in council
 How ¹⁵covert matters may be best ¹⁶disclosed,
 And open perils ¹⁷surest answered.

Oct. Let us do so : for we are ¹⁸at the stake,
 And ¹⁹bayed about with many enemies ;
 And some that smile have in their hearts, I fear, 50
 Millions of mischiefs. [Exeunt.]

SCENE II. Before BRUTUS's Tent, in the Camp
 near Sardis.

Drum. Enter BRUTUS, LUCILIUS, LUCIUS,
 and Soldiers ; TITINIUS and PINDARUS meet
 them.

Bru. ²⁰Stand, ho !

Sucil. ²¹Give the word, ho ! and stand.

Bru. What now, Lucilius ? is Cassius near ?

1. wheel
2. straight
3. physical
4. to some extent

5. dull

6. antiquated
7. rendered common-place
8. tool

9. raising troops
10. oppose them
11. allies be combined together
12. made the most of

13. secret
14. revealed
15. most safely encountered
16. in imminent danger
17. harassed by

18. Halt !
19. pass the order

halts or goes straight-forward ; but whatever he does is performed in accordance with my will. And to a certain extent, Lepidus is similar to my horse, for we shall have to teach him what to do and make him do it. He is incapable of originating any thing himself, and is quite satisfied with cast-away and broken fragments, things which have been abandoned as worthless, and with aping the manners of others ; and these, when discarded and made common through their long-continued use by others, are taken up by him as the newest fashion. In fact we may consider him as a mere instrument which we are using for our own purposes. We will now speak of more important things, Octavius. Brutus and Cassius are raising troops, and it is necessary that we should at once show them a bold front. Let us, therefore, closely unite together all those who belong to our party, make as many friends as we can, and utilise our means to the best advantage. Let us at once consult as to the best means of discovering any secret machinations against us, and as to the most effective way of meeting and over-coming those dangers which are openly threatening us.

Oct. We cannot do better, for we are like bears tied to a stake, and surrounded by hounds clamouring to set upon us, and I am afraid that some who are smiling outwardly are bearing a secret enmity against us.

SCENE II. *Before BRUTUS'S Tent, in the Camp near Sardis.*

Drum. Enter BRUTUS, LUCILIUS, LUCIUS, and Soldiers TITINIUS and PINDARS meet them.

Bru. Who comes there?

Lucil. Halt ! and give the pass-word,

Bru. What news do you bring, Lucilius ? Will Cassius be coming here ?

Stake
low, mean
Allyebs
Oets
olyebs
Arts
Allyebs
always
associated
last sent
Refuse
Vegetable
Collective
Allyebs
things
Artifice
tricks

Lucil. He is at hand ; and Pindarus is come
To ¹do you salutation from ²his master.

Bru. He greets me well. Your master, Pindarus,
³In his own change, or ⁴by ill officers,
Hath given me some ⁵worthy cause to wish
Things done, undone ; but, if he be at hand,
I shall ⁶be satisfied.

Pin. I do not doubt,
But that my noble master will appear
Such as he is, full of ⁷regard and honour.

Bru. ⁸He is not doubted. A word, Lucilius :
How he received you, let me be ⁹resolved.

Lucil. With courtesy and with respect enough ;
But not with such ¹⁰familiar instances
Nor with such free and friendly ¹¹conference
As he hath used of old.

Bru. Thou hast described
A hot friend cooling : ever note, Lucilius,
When love begins to sicken and decay,
It useth an ¹²enforced ceremony.
¹³There are no tricks in plain and simple faith ;
But ¹⁴hollow men, like horses ¹⁵hot at hand,
Make gallant show and promise of their ¹⁶mettle ;
But when they should endure the bloody spur,
They ¹⁷fall their ¹⁸crests, and, like deceitful ¹⁹jades,
²⁰Sink in the trial. Comes his army on ?

Lucil. They mean this night in Sardis to be
²¹quarter'd ;
The greater part, ²²the horse in general,
Are come with Cassius. [March within.]

1. pay you respect
2. i.e., Cassius
3. by his altered behaviour
4. by the action of some bad officers
5. sufficient reasons
6. have the matter cleared up
7. esteem
8. I do not suspect him
9. relieved of doubt or uncertainty
10. marks of familiarity
11. talk
12. strained; unnatural politeness
13. there is not the need of artifices
14. insincere
15. fiery and spirited when held in hand
16. spirit
17. let fall
18. mane
19. hacks ; worthless horses
20. succumb when put to the test
21. lodged
22. the main body of cavalry

Lucil. Yes, he is now not far off, and has commissioned Pindarus to bring you words of greeting.

Bru. I am glad to hear it. I know not whether it be through a change for the worse in his own disposition, or through the misconduct of his subordinates, but certainly, Pindarus, some of his recent acts have been such that I could not possibly approve of them. However, if he is now on his way hither, I shall soon have a full and satisfactory explanation.

Pin. I have no fear but that you will be satisfied that my illustrious master is still possessed of proper feeling and that he has acted only from honourable motives, as he really has.

Bru. I do not suspect him of having acted otherwise. Lucilius, I wish to speak to you. What reception did you meet with at his hands? I want to be quite sure as to his attitude towards us.

Lucil. Well, he received me with the utmost politeness and civility, but he did not show those marks or proofs of familiarity or that unstudied ease and intimacy in his conversation as he was wont to do in former days.

Bru. That is evidently because his friendship is cooling. You will always notice, Lucilius, the people act with the most studied politeness when their affection is beginning to grow cold. Those who are genuine and sincere have no need of artificial display. But those who are insincere resemble horses which, being hard to hold on account of their eagerness, appear to be high-spirited, but which, as soon as they are called upon to respond to the spur, drop their heads, and, like worthless animals, fail ignominiously when put to the test. Are his troops far distant? ||

Lucil. They intend camping to-night at Sardis. Most of them, and in fact the whole of the cavalry, have already come, and are here with Cassius.

[Low march within.]

11
Cassius's

12
Spontaneous
cavalry
faith
17 tired

Bru. Hark ! he is arrived. 30

March gently on to meet him.

Enter CASSIUS and his Powers.

Cas. Stand, ho !

Bru. Stand, ho ! ¹repeat the word along. 1. pass

1 *Sold.* Stand !

2 *Sold.* Stand !

3 *Sold.* Stand !

Cas. Most noble brother, you have done me wrong.

Bru. Judge me, you gods ! wrong I mine enemies?
And, if not so, how should I wrong a brother ?

Cas. Brutus, this ²sober form of your hides
wrongs ; 2. calm appearance

And when you do them--

Bru. Cassius, ³be content ; 10 3. calm yourself

Speak your ⁴griefs softly : I do know you well.

Before the eyes of both our armies here,

Which should perceive nothing but love from us,

Let us not ⁵wrangle : bid them move away ;

Then in my tent, Cassius, ⁶enlarge your griefs,

And I will ⁷give you audience.

Cas.

Pindarus,

Bid our commanders lead their ⁸charges off

⁹A little from this ground.

5. quarrel ;
dispute
6. freely state
your griev-
ances
7. hear you
with patience
8. troops
9. a little way ;
away from

Bru. Lucilius, do you the like ; and let no man 50

Come to our tent till we have done our conference.

Let Lucius and Titinius guard our door, [*Exeunt.*]

Bru. Listen! here he comes. Let us go on slowly and meet him.

Enter CASSIUS and his powers.

Cas. Halt!

Bru. Halt there! Pass the order on down the ranks.

First Sol. Halt!

Second Sol. Halt!

Third Sol. Halt!

Cas. My illustrious friend, you have treated me with injustice.

Bru. As heaven is my judge. I do not treat even my foes with injustice, and therefore it is impossible for me to do an injustice to a friend.

Cas. Your very gravity, Brutus, shows that you hide the injustice you do and when you act with injustice—

Bru. Calm yourself, Cassius, and tell me your grievances quickly. Remember, your disposition is well known to me. Let us not quarrel in the presence of our respective troops, for they at least ought not to suspect but that we are the best of friends. Dismiss them for the present, and then come into my tent. There you can set forth your grievances fully, and I will patiently listen to what you have to say.

Cas. Pindarus, give orders to the officers to lead their men a little farther away.

Bru. You do the same, Lucilius, and see that no one approaches our tent until our conference is ended. Give orders for Lucius and Titinius to mount guard outside the door.

[*Exeunt.*]

SCENE III. *Within the Tent of BRUTUS.**Enter BRUTUS and CASSIUS.*

Cas. That you have wrong'd me, doth appear in this :

You have condemn'd and ¹ *noted* Lucius Pella
For taking bribes here of the Sardians ;
Wherein my letters, praying on his ² *side*,
Because I knew the man, were ³ *slighted off*.

Bru. You wrong'd your self to write in such a case.

Cas. In such a time as this it is not meet
That every ⁴ *nice* offence should ⁵ *bear his comment*

Bru. Let me tell you, Cassius, you yourself
Are much ⁶ *condemn'd to have an itching palm* ; ¹⁰
⁷ *To sell and mart* your offices for gold
To undeservers.

Cas. I an itching palm ?

You know, that you are Brutus that speaks this,
Or, by the gods, this speech ⁸ *were else* your last.

Bru. The name of Cassius ⁹ *honours* this corruption,
And ¹⁰ *chastisement* does therefore hide his head.

Cas. Chastisement !

Bru. Remember March, the ides of March remember :

Did not great Julius bleed for justice' sake ?

What villain ¹¹ *touch'd* his body, that did stab, 20

And not for justice ? What, shall one of us,

That struck the foremost man of all this world

¹² *But for* supporting robbers, shall we now

¹³ *Contaminate* our fingers with base bribes,

And sell the ¹⁴ *mighty space of our large honours*

For so much ¹⁵ *trash* as may be grasped thus ?

- openly.*
1. branded with (dis-) grace ?
 2. behalf
 3. regarded contemptuously
 4. trivial ; petty
 5. be noticed or scrutinised
 6. accused of accepting bribes
 7. put up to auction and sell to the highest bidder
 8. would otherwise be
 9. renders honourable (ironical)
 10. punishment

11. stabbed
12. only or simply for
13. corrupt
14. vast empire of our great honour
15. worthless coins

SCENE III. BRUTUS' tent.

Enter BRUTUS and CASSIUS.

Cas. Now the following fact proves that you have treated me unjustly : Lucius Pella has been condemned and branded with disgrace by your orders for accepting bribes from the people of Sardis, and although I wrote to you, begging you not to punish him, knowing as I did his honourable character, you treated my letters with contempt.

Bru. It was unworthy on your part to write for an excuse of such an offence.

Cas. It is not proper at such a time that every trifling offence should be strictly scrutinized.

Bru. Let me tell you, Cassius, that you yourself are not above accepting bribes for placing incompetent and unworthy men in positions of trust.

Cas. I accept bribes ! If you were not Brutus, you would not thus dare to accuse me, or by heaven, I would never give you the chance of speaking so again.

Bru. It is only because this bribery is associated with the name of Cassius that it does not meet with its well-deserved punishment.

Cas. Punishment !

Bru. I should advise you not to forget what happened on the 15th of March last. Was it not in the cause of justice that the noble Cæsar was put to death ? Was there one of those who plunged their daggers into his body that was such a scoundrel as to do so for any other reason but that of justice ? Are we, who took it upon ourselves to put the greatest man in the empire to death for merely lending his countenance to tyrannous oppression, to demean ourselves by accepting dishonourable bribes, and to barter our honour and our dignity for a mere handful of

I had rather be a dog, and ¹bay the moon,
Than such a Roman.

Cas. Brutus, ²bait not me,
I'll not endure it : you forget yourself,

³To hedge me in ; I am a soldier, I,
Older in practice, abler than yourself

⁴To make conditions.

Bru. ⁵Go to ; you are not, Cassius.

Cas. I am.

Bru. I say you are not.

Cas. ⁶Urge me no more, I shall forget myself ;
⁷Have mind upon your health, tempt me no farther.

Bru. Away, ⁸slight man !

Cas. Is't possible ?

Bru. Hear me, for I will speak.

Must I ⁹give way and room to your rash ¹⁰choler ?
Shall I be frightened when a madman ¹¹stares ? 40

Cas. O ye gods, ye gods ! Must I endure all this ?

Bru. All this ? ay, more : ¹²fret, till your proud
heart break ;

Go show your slaves how ¹³cholerick you are,
And make your ¹⁴bondmen tremble. Must I ¹⁵budge ?
Must I ¹⁶observe you ? Must I stand and ¹⁷crouch
Under your ¹⁸testy humour ? By the gods,
You shall ¹⁹digest the venom of your spleen,
Though it do ²⁰split you ; for, from this day forth,

1. bark at

2. provoke ;
worry

30 3. to restrain
my liberty of
action

4. to settle
terms on
which men
shall be ap-
pointed as
officers
5. enough

6. provoke
7. take care
lest I do you
an injury
8. worthless

9. give place ;
yield
10. anger
11. looks fier-
cely

12. chafe and
fume

13. angry
14. slaves
15. give way ;
cower
16. stand in
awe of you
17. bow low
18. irritability
of temper
19. keep your
anger to
yourself
20. burst

gold?) I would rather be a dog, and bark at the moon than be such a Roman.

Cas. Do not provoke me, Brutus, for I will not stand it. What right have you to dilate to me as to my actions? Remember that my experience in military matters is greater than yours, and that therefore I am far more capable of deciding such questions.

Bru. Enough; I do not think you are what you claim to be.

Cas. I am.

Bru. I say you are not.

Cas. Do not provoke me further, or I shall be unable to restrain myself. I advise you, if you have any regard for your well-being, not to anger me further.

Bru. Get out of my way, you worthless fellow.

Cas. What, do you use such insulting language to me?

Bru. Listen to me, for I am determined that you shall hear what I have to say. Am I to allow your head-strong wrath to have its own way? Do you think I am to be cowed by the mere glance of a lunatic?

Cas. Good heavens! am I to submit to all these insults?

Bru. Yes, and more also. You shall chafe under them until your pride shall be humbled to the dust. Keep these out-bursts of temper for such times as you are in the presence of your slaves. Then you can show off your authority if you like, but do not imagine that I am going to watch your caprices, or that I am going to get out of the way of your wrath. I am not to be awed by such exhibitions of passion. I swear by heaven that you may get rid of your anger as best as you can, however disagreeable you may find it to do so, for henceforth, when you are in such an irri-

15
generally
in negative
Saves
He is not
budge a
with
his

I'll use you for my mirth, yea, for my laughter,
When you are ¹*waspish*.

1. inclined to
sting; ill-
tempered

Cas. Is it come to this? 50

Bru. You say, you are a better soldier :
Let it appear so, make your ²*vaunting* true,
And it shall please me well : for mine own part,
I shall be glad to learn of noble men.

2. boasting

Cas. You wrong me every way ; you wrong me,
Brutus ;

I said, an elder soldier, not a better :
Did I say, better ?

Bru. If you did, I care not.

Cas. When Cæsar lived, he ³*durst not* thus
have ⁴*moved* me.

3. would not
have dared
to

Bru. Peace, peace! you *durst not* so have
⁵*tempted* him.

4. provoked

Cas. I *durst not* ? 60

Bru. No.

Cas. What, *durst not* tempt him ?

5. kindled his
wrath

Bru. For your life you *durst not*.

Cas. Do not ⁶*presume too much upon my love* ;
I may do that I shall be sorry for.

6. take too
much advan-
tage of

Bru. You have done that you should be sorry for.
There is no terror, Cassius, in your threats :

For I am ⁷*arm'd so strong in honesty*

That they pass by me as the idle wind,
Which I ⁸*respect* not. I did send to you

For certain sums of gold, which you denied me : 70

For I can raise no money by ⁹*vile means* :

7. so strongly
fortified by
honourable
motives

8. heed

9. base
methods

tated state of mind, I shall look upon you as a source of merriment and as an object for ridicule.

Cas. Have matters come to such a pass as this ?

Bru. You declare that you have a better knowledge of military matters. Well, show it, and if you can prove the truth of your boast, I shall only be too pleased, for I am always willing to be taught by abler men.

Cas. You do me injustice in every way. I assure you, Brutus, that you judge me wrongfully. I did not say that I had a *better* knowledge, but that I had had much *longer* experience. I do not remember saying that I had a *better* knowledge.

Bru. It makes no difference whether you said that or not.

Cas. Cæsar, when he was living, would never have dared to provoke me as you have done.

Bru. Silence ! You know very well you would never have dared to try his patience so.

Cas. I should never have had the courage ?

Bru. You would not.

Cas. Do you mean to say I should have been afraid to do so ?

Bru. Yes, for fear of your life you could not have provoked him.

Cas. You had better not take too much advantage of my friendship ; otherwise I may be led to do something which I may afterwards regret.

Bru. You ought to regret the deeds you have already committed. I am not at all frightened, however, by your menaces, for I am so conscious of my own honourable motives that they have no more influence upon me than the wind that blows, and of which I take no notice. I requested you to forward some money, but you refused to do so. I cannot stoop to despicable means for raising money. Why, by the

By heaven, I had rather ¹*coin my heart*,
 And drop my blood for drachmas, than to ²*wring*
 From the ³*hard* hands of peasants their ⁴*vile trash*
 By any ⁵*indirection*: I did send
 To you for gold to pay my legions,
 Which you denied me: was that done like Cassius?
 Should I have answer'd Caius Cassius so?
 When Marcus Brutus grows so ⁶*covetous*,
 To look such ⁷*rascal counters* from his friends, 80
 Be ready, gods, with all your thunderbolts;
 Dash him to pieces!

1. let my heart's blood be coined into money
2. extort; ex-act by force
3. hardened by labour
4. paltry coins
5. crooked means
6. ambitious
7. worthless coins

Cas. I denied you not.

Bru. You did.

Cas. I did not: he was but a fool
 That brought my answer back. Brutus hath ⁸*rived*
 my heart:

8. split; broken

A friend should bear his friend's ⁹*infirmities*.
 But Brutus makes mine greater than they are.

9. failings; weaknesses

Bru. I do not, till you ¹⁰*practice* them on me.

Cas. You love me not.

10. inflict; impose

Bru. I do not like your faults.

Cas. A friendly eye could never see such faults.

Bru. A flatterer's would not, though they do
 appear

As huge as high Olympus. 91

11. sick of; disgusted with

Cas. Come, Antony, and young Octavius, come,
 Revenge yourselves alone on Cassius

12. defied; set at naught

For Cassius is ¹¹*awearied of the world*;

13. rebuked; chidden

Hated by one ¹²*he loves*, ¹³*braved* by his brother;

14. carefully noted

¹³*Checked* like a bondman; all his faults ¹⁴*observed*

15. learned mechanically by heart

Set in a note-book, learn'd, and ¹⁵*conn'd* by rote,

16. reproach me with

To ¹⁶*cast into my teeth*. O, I could weep

gods of Rome, I would sooner turn my own heart into gold and coin every drop of my blood into drachmas than extort money by dishonourable means from the oiling peasantry. I asked you to remit me some money in order that I might pay the troops, and you refused to do so. Was such an action worthy of Cassius? Do you think I should have acted so if Cassius had asked for such money? If I should become so avaricious as to refuse my friends the loan of a few worthless pieces of metal, I hope the gods will strike me dead.

Cas. I did not refuse to send you the money.

Bru. Yes, you did.

Cas. I never sent such a message; the bearer of it, in his stupidity, must evidently have misrepresented what I said. It grieves me greatly to think that you have such an opinion of me. Friends ought to make allowances for each other's weaknesses and failings. You, however, exaggerate those of mine.

Bru. On the other hand, I overlook them altogether until you begin to experiment with them on me.

Cas. You do not love me.

Bru. It is your faults that I dislike.

Cas. If you were really my friends, you would not notice them.

Bru. One who wished to flatter you would pretend not to do so, however great they might be.

Cas. O Antony and Octavius, I would you two were present, and that I simply might bear the whole brunt of your vengeance, for I am tired of life. My friend no longer loves me, but treats me with contempt. I am defied by my brother, and dictated to as regards my actions as though I was a slave. All my failings are noted and recorded; they are got by heart and treasured up to be used against me. Really

(Casual =
understand
animal,
obey from
originally
live love
Koven

My spirit from mine eyes! There is my dagger;
 And here my naked breast; within, a heart 100
 'Dearer than ²Plutus, mine, richer than gold:
 If that thou be'st a Roman, take it forth;
 I, that denied thee gold will give my heart:
 Strike, as thou didst at Cæsar; for, I know,
 When thou didst hate him worst, thou lovedst him
 better

Than ever thou lovedst Cassius.

Bru. ³Sheathe your dagger:

Be angry when you will, it shall have ⁴scope;

Do what you will, ⁵dishonour shall be humour.

O Cassius, you are ⁶yoked with a lamb.

That carries anger as the flint bears fire, 110

Who much ⁷enforced, shows a hasty ⁸spark.

And ⁹straight is ¹⁰could again.

Cas.

Cold

Hath Cassius lived

To be but mirth and laughter to his Brutus,

When grief and blood ill-temper'd ¹⁰vexeth him?

Bru. When I spoke that, I was ill-temper'd too

Cas. Do you confess so much? Give me your
 hand.

Bru. And my heart too.

Cas. O Brutus!

Bru. What's the matter?

Cas. Have you not love enough to ¹¹bear with
 me,

When that ¹²rash humour which my mother gave
 me

Makes me forgetful? 120

Bru. Yes, Cassius, and from henceforth,
 When you ¹³are over earnest with your Brutus,
 He'll think your mother, chides, and leave ¹⁴you so.

[Noise within.]

1. most pre-
 cious

2. god of
 wealth

Rich

3. put into
 the scabbard

4. free play;
 outlet

5. insulting
 conduct on

your part

6. mated;
 joined

7. provoked

8. flash of
 anger

9. immedi-
 ately

10. troubles

agitated

11. put up
 with my ill-
 temper

12. hasty
 temper

13. use too
 hard words

14. let the
 matter drop

I could almost die of grief. Here, take this weapon. See, I bare my breast. Within it there beats a heart more valuable than all the wealth in the treasure-house of Plutus, and more to be prized than the most precious of metals, gold. If you are worthy of the name of Roman, accept the sacrifice. I, who would not give you money, am prepared to give you my life. Plunge the dagger into my breast as you did into that of Cæsar, for I am sure you had more affection for him, even when you were most opposed to him, than you ever had for Cassius.

Bru. Put your weapon away. For the future your anger shall have free play. Whatever you do, however dishonourable it may be, shall be regarded merely as a caprice of the moment. O Cassius you will find after all that your colleague is one who is naturally as gentle as a lamb, and whose anger, even when provoked, lasts but a moment, and is then over.

Cas. Have I indeed come to this that I am to be an object of merriment and of ridicule to you whenever my hasty temper or my troubles happen to put me in a bad humour?

Bru. Well, I also was in a bad humour when those words escaped me.

Cas. Do you really admit that? Then let us shake hands.

Bru. And let us forget our differences.

Cas. O Brutus!

Bru. Why, what ails you now?

Cas. Is not your friendship for me sufficiently great to enable you to have patience with me when my natural hastiness of temper, which I inherited from my mother makes, me forget my good manners?

Bru. It is, Cassius, and for the future whenever you lose your temper with me, I will consider that it is your mother's hastiness showing itself, and I will not attempt to provoke you further. [Noises within.]

Yoke =
arched piece
and kept on
by timbers
to join the
beams together
to work in the
field.
Also means
burden
Slight (to)
Br my anger
is momentary

Poet. [With] Let me go in to see the
generals;
There is some ¹grudge between 'em; 'tis not meet
They be alone.

1. quarrel

Lucil. [Within] You shall not come to them.

2. prevent

Poet. [Within] Nothing but death shall ²stay
me.

Enter Poet, followed by LUCILIUS, and
LUCIUS.

Cas. How now! What's the matter?

Poet. For shame, you generals! What do you
mean? 130

Love and be friends, as two such men should be;
For I have seen more years, I am sure, than ye.

Rhyming line

Cas. Ha, ha! I how vilely doth this ³cynic
rhyme!

3. scoffing
philosopher

Bru. Get you hence, sirrah: ⁴saucy fellow, hence!

4. impudent;
arrogant

Cas. Bear with him, Brutus; 'tis his ⁵fashion.

5. usual mode

Bru. I'll know his humour, when he knows his
time.

What should the wars do with these ⁶jigging fools?
⁷Companion, hence!

6. foolish
writers of
doggeral
verse

Cas. Away, away, be gone! [Exit Poet.

7. you fellow

Bru. Lucilius and Titinius, bid the commanders
Prepare to ⁸lodge their companies to-night. 140

8. quarter
them for the
night

Cas. And come yourselves, and bring Messala
with you,

Immediately to us. [Exeunt LUCILIUS and
TITINIUS.

Bru. Lucius, a bowl of wine [Exit LUCIUS

Cas. I did not think you could have been so
angry.

9. worn by
many
sorrows

Bru. O Cassius, I am ⁹sick of many griefs.

Poet. [Within]. I must have an interview with the commanders. It is not safe to leave them by themselves, for there is ill-feeling between them.

Lucil. [Within.] You cannot go in.

Poet. [Within.] Only death shall prevent me.
Enter, Poet, followed by Lucilius, Titinius, and Lucius.

Cas. Now then, what is all this about ?

Poet. You commanders ought to be ashamed of yourselves for quarrelling in this way. Let love and friendship be between you two. Just take my advice, for I have more experience of the world than you have.

Cas. Ha, ha ! what wretched rhymes does this sneering philosopher make !

Bru. Take yourself off, sir ; be off at once, you impudent rascal.

Cas. Do not be impatient with him, Brutus ; it is only his way.

Bru. I will make allowance for his " way " when he recognises the proper season for indulging in it. Such foolish writers of doggerel are quite out of place in times of war. Away, you fellow !

Cas. Be off at once ! Away you go. [*Exit Poet.*]

Bru. Lucilius and Titinius, let the officers be told to get quarters ready for their troops,

Cas. And come yourselves at once to us, and tell Messala to come with you. [*Exeunt Lucilius and Titinius.*]

Bru. Fetch me a glass of wine, Lucius.

[*Exit Lucius.*]

Cas. I did not think that you could have been so enraged.

Bru. Alas, Cassius, I have so many troubles to worry me that I am quite upset.

*Consistency
is the virtue
of fools
Gg is a kind
of dance
Shakespeare
insight in
human
character*

Cas. Of your philosophy you make no use,
If you ¹give place to ²accidental evils.

Bru. No man bears sorrow better. Portia is
dead.

Cas. Ha ! Portia ?

Bru. She is dead.

Cas. How ³scaped I ⁴killing when I ⁵cross'd
you so ?— 150

O insupportable and ⁶touching loss!—

⁷Upon what sickness ?

Bru. ⁸Impatient of my absence,
And grief, that young Octavius with Mark Antony
Have made themselves so strong ;—for ⁹with her
death

That ¹⁰tidings came : with this she fell ¹¹distract,
And, her attendants absent, swallowed fire.

Cas. And died so ?

Bru. Even so.

Cas. O ye immortal gods !

Re-enter LUCIUS with wine and tapers.

Bru. Speak no more of her.—Give me a bowl of
wine.

In this I ¹²bury all unkindness, Cassius. [*Drinks.*]

Cas. My heart is thirsty for that noble ¹³pledge.
160

Fill, Lucius, till the wine ¹⁴o'erswell the cup ;

I cannot drink too much of Brutus' love. [*Drinks.*]

Bru. Come in, Titinius. [*Exit LUCIUS*]

Re-enter TITINIUS, with MESSALA.

Welcome, good Messala.

Now sit we close about this taper here,

And ¹⁵call in question our necessities.

1. yield
2. chance
misfortunes

3. escaped
4. being killed
5. provoked

6. affecting

7. due to

8. incapable
of enduring

9. just before

10. news

11. distracted,

*utterly
perplexed.*

12. drown

13. testimony

14. brim over

15. discuss ;
examine

Cas. Well, of you thus give way under mere chance misfortunes, you evidently do not drive much advantage from your philosophical habit of mind.

Bru. Well, I do not think anyone could bear trouble more calmly than I do. My wife is no longer living.

Cas. What! Is Portia dead?

Bru. Yes, she is.

Cas. Then I wonder that you did not slay me when I gave you so great a provocation. O, how deeply you must feel her loss! What was the cause of her death?

Bru. Well, being unable to endure my absence, and grieving because Octavius and Antony had raised such a large body of troops — news of which reached me at the same time as that of her death — her mind became unhinged, and in the absence of her maid, she swallowed some burning coals.

Cas. And was this the way in which she died?

Bru. It was.

Cas. Good heavens!

[Re-enter Lucius with wine and tapers.]

Bru. Let us not dwell on this subject. Hand me a glass of wine. In this, Cassius, I will drown all ill-will and harshness. *[Drinks.]*

Cas. It is the one thing I most heartily desire. *[Drinks.]* Lucius, fill the glass to the brim. It is impossible for me to have too much of Brutus's affection.

Bru. Come in, Titinius.

[Exit Lucius.]

Re-enter Titinius, with Messala.

I am pleased to see you, Messala. Let us now sit round this light, and discuss what is necessary for us to do.

Line 162
the word 'to h'
generally a
negative sen
to = So - n

Cas. Portia, art thou gone ?

Bru. No more, I pray you.

Messala, I have here received letters,

'That young Octavius and Mark Antony

Come down upon us with a mighty ¹power.

²*Bending their expedition* toward Philippi. 17

Mes. Myself have letters of the ³*selfsame tenour*.

Bru. With what ⁴addition ?

1. force; army

2. directing
their move-
ments

3. same
purport

4. additional
news

5. writs dec-
laring cer-
tain persons
as outlaws

Mes. That by proscription and ⁵*bills of outlawry*

Octavius, Antony, and Lepidus

Have put to death an hundred senators

Bru. Therein our letters do not well agree ;

Mine speak of seventy senators, that died

By their proscriptions, Cicero being one

Cas. Cicero one ?

Mes. Cicero is dead,

And by that order of proscription. 180

Had you your letters from your wife, my lord ?

Bru. No, Messala.

Mes. Nor ⁶*nothing* in your letters ⁷*writ* of her ?

6. anything

Bru. Nothing, Messala,

7. written

Mes. That, methinks, is strange.

Bru. Why ask you ? Hear you ⁸*aught* of her in
yours ?

8. anything

Mes. No, my lord.

Bru. Now, as you are a Roman, tell me true.

Mes. Then like a Roman hear the truth I tell :

For certain she is dead, ⁹*and by strange manner*.

9. meeting her
death in a
curious way

Bru. Why, farewell, Portia. We must die,
Messala :

Cas. Portia, art thou really dead ?

Bru. I beseech you not to refer to that subject again. Information has reached me, Messala, that Octavius and Antony are bearing down upon us with a powerful army, and that they are marching in the direction of Philippi.

Mes. Information to the same effect has also reached me.

Bru. What other news have you received ?

Mes. I am also informed that a hundred members of the Senate have suffered death, having been proscribed and out-lawed by Octavius, Antony, and Lepidus.

Bru. As regards that, my information differs slightly. I am told that seventy have thus been proscribed and put to death, including Cicero.

Cas. What, has Cicero been proscribed ?

Mes. Yes, and put to death. Did you receive any letter from Portia, my lord ?

Bru. I have heard nothing from her, Messala.

Mes. And was nothing said about her in the letters you received ?

Bru. Her name was not mentioned, Messala.

Mes. That seems to be rather strange.

Bru. Why do you put the question ? Was any thing said of her in the letters you received ?

Mes. No, my lord.

Bru. Come, tell me the truth, on your honour as a citizen of Rome.

Mes. Well, then, may you bear with a Roman's fortitude the news I bring. She is dead, and her death occurred very strangely.

Bru. Then I bid thee good-bye. Portia. Death comes to all of us, Messala ; and the thought that

tenure
tenor,
tenure
tenure
→ ideas

With meditating that she must die ¹once, 191
I have the patience to endure it now.

Mes. Even so great men great losses should
endure.

Cas. I have as much of this ²in art as you,
But yet my nature could not bear it so.

Bru. Well, ³to our work alive. What do you
think

Of marching to Philippi ⁴presently?

Cas. I do not think it good.

Bru. Your reason?

Cas. This it is:

'Tis better that the enemy seek us:

So shall he waste his ⁵means, weary his soldiers, 200

Doing himself ⁶offence, whilst we, lying still,

Are full of rest, defence, and ⁷nimbleness.

Bru. Good reasons must ⁸of force ⁹give place to
better.

The people 'twixt Philippi and this ground

Do stand but in a ¹⁰forced affection;

For they have ¹¹grudged us contribution:

The enemy, marching along ¹²by them,

By them shall ¹³make a fuller number up,

Come on refresh'd, ¹⁴new-added, and encouraged:

From which advantage shall we cut him off, 210

If at Philippi we do face him there,

These people at our back.

Cas. Hear me, good brother.

Bru. ¹⁵Under your pardon. You must note
beside,

That we have ¹⁶tried the utmost of our friends,

Our legions are ¹⁷brim-full, our cause is ripe;

1. some time or other
2. in theory; in my Stoic philosophy
3. let us turn to our business with the living
4. immediately
5. resources; men and money
6. harm
7. quickness of spirit
8. perforce; necessarily
9. yield
10. strained relation
11. unwillingly supplied us with money
12. through their territories
13. gain recruits from them
14. reinforced; with additions of fresh troops
15. with your permission (I have something to say)
16. got all possible help from our friends
17. complete in number

her death must have happened at one time or another, enables me to bear it now with fortitude.

Mes. It is in this spirit that great men bear their greatest bereavements.

Cas. Brutus, I profess to be a Stoic like you, but I could never be able to bear such tidings as you do.

Bru. Well, no more of the dead, let us resume our business with the living. What is your opinion as to an immediate march to Philippi ?

Cas. It seems to me that it would be an unwise move.

Bru. What is your reason for thinking so ?

Cas. This is my reason : our wisest plan would be to remain where we ~~we~~ are until our foes come up with us. In this way they will be exhausting their supplies, wearying their troops, and so injuring themselves. We, on the other hand, shall stay where we are, and we shall have all strength and vigour to put up a tough fight.

Bru. Your arguments are sound, but I think better reasons may be urged in favour of my proposal. The inhabitants of the district between here and Philippi are not very well disposed towards us, for we have had great difficulty in obtaining supplies. If we allow our foes to pass through this district, their numbers will be recruited from the people, and they will advance against us in great force, and with renewed strength and energy. But if we march on to Philippi, and there engage them, we shall, by leaving this disaffected district in our rear, deprive them of this advantage.

Cas. Listen to me, my friend.

Bru. Excuse me a moment. You must remember, also, that we have already obtained all the assistance which it is possible for our friends to afford us ; all our plans are fully matured, and we have no hope

The enemy increaseth every day ;
 We, at the ¹height, are ready to ²decline.
 There is a tide in the affairs of men,
 Which, ³taken at the flood, leads on to fortune ; 220
~~On the tide~~ ⁴the voyage of their life
 Is ⁵bound in shallows and in miseries.
 On such a full sea are we now afloat ;
 And we must take the current when it serves,
 Or lose our ⁶ventures.

Cas. Then, ⁷with your will, go on ;

We'll along ourselves, and meet them at Philippi.

Bru. The ⁸deep! of night is crept ⁹upon our
 talk,

And nature must obey ¹⁰necessity ;
 Which we will ¹¹niggard with a little rest.
 There is no more to say ?

Cas. No more. Good night : 230

Early to-morrow will we rise and hence.

Bru. Lucius ! [Re-enter LUCIUS.]—My ¹²gown.

[Exit LUCIUS] Farewell, good Messala :

Good night, Titinius. Noble, noble Cassius,
 Good night, and good ¹³repose.

Cas. O my dear brother !

This was an ill beginning of the night :
 Never come such ¹⁴division 'tween our souls !
 Let it not, Brutus.

Bru. Every thing is well.

Cas. Good night, my lord.

Bru. Good night, good brother.

Tit., Mes. Good night, Lord Brutus.

Bru. Farewell, every one.

[Exeunt CASSIUS, TITINIUS, and MESSALA.]

1. climax of our power
2. fall down
3. availed of when the tide is high
4. being neglected
5. shoals
6. enterprise
7. as you desire
8. profound darkness
9. as we were talking
10. the call of sleep
11. supply sparingly
12. dressing gown
13. sleep
14. difference

of further augmenting our ^{troops} troops We, therefore run the risk of decreasing in strength ; while, on the other hand, our foes are continually adding to their numbers. Every man, at some time or other during his life-time, has an opportunity of improving his fortunes in the future by taking advantage of the favourable circumstances by which he is then surrounded. If he neglects to do so, no other such chance of improvement ever again presents itself, and his voyage of life comes to grief. Such an opportunity has now come to us, and our enterprise will certainly end in failure if we do not take advantage of it.

Cas. Well, if that is your conviction, let us set out. We will march at once to Philippi, and there engage them.

Bru. Night has stolen upon us while we have been talking, and we had better take a little sleep for we cannot afford to disregard the claims of nature. Is there anything further to discuss ?

Cas. There is nothing else. Good night. We will get up early in the morning, and set out.

Bru. Lucius ! [*Enter Lucius*] Fetch me my dressing-gown. [*Exit Lucius*] Good-bye, Messala. I wish you good night, Titinius. Good night, Cassius, my illustrious friend, and may you enjoy a happy sleep.

Cas. O my beloved friend ! How badly we began the evening ! Never again let such differences arise between us, Brutus.

Bru. Well, we are friends again now.

Cas. I wish you good night, Brutus.

Bru. Good night, my dear friend.

Tit., Mes. Good night, Lord Brutus.

Bru. I wish you all good-bye.

[*Exeunt Cassius, Titinius, and Messala.*]

Re-enter LUCIUS, with the gown.

Give me the gown. Where is thy instrument ? 240

Luc. Here in the tent.

Bru. What, thou speak'st ¹*drowsily*?

Poor ²*knave*, I blame thee not ; thou art ³*o'er-*
watch'd.

Call Claudius, and some other of my men ;

I'll have them sleep on cushions in my tent.

Luc. Varro, and Claudius !

Enter VARRO and CLAUDIUS.

Var. Calls my lord ?

Bru. I pray you, sirs, lie in my tent and sleep ;

It may be, I shall ⁴*raise* you by and by

⁵*On business* to my brother Cassius.

Var. ⁶*So please you*, we will stand and watch
your pleasure. 250

Bru. I will not have it so : lie down, good sirs ;

It may be I shall ⁷*otherwise bethink me*.

Look, Lucius, here's the book I sought for so :

I put it in the pocket of my gown.

[VARRO and CLAUDIUS lie down.]

Luc. I was sure your lordship did not give it me.

Bru. ⁸*Bear with me*, good boy, I am ⁹*much*
forgetful.

Canst thou ¹⁰*hold up* thy ¹¹*heavy* eyes awhile,
And ¹²*touch* thy instrument a ¹³*strain* or two ?

Luc. Ay, my lord, ¹⁴*an't* please you.

Bru.

It does, my boy :

I trouble thee too much, but thou art willing. 260

Luc. It is my duty sir.

1. sleepily
2. boy (en-
dearing
term)
3. worn out
with watch-
ing or keep-
ing awake

4. rouse
5. to be sent
on errand
6. if you be
pleased to
desire so
7. change my
mind

8. do not mind
what I say
9. very *archly*
10. keep open
11. weighed
down by
sleep
12. strike on
13. tune ;
musical note
14. if it

Re-enter Lucius, with the gown.

Hand me the dressing-gown. Have you got your musical instrument ?

Luc. It is here in the tent.

Bru. Why, you talk as if you were sleepy. Well, my poor lad, I will not scold you ; you are evidently worn out with keeping awake so long. Tell Claudius and some other men of my guard to come here. They shall have some cushions, and sleep in my tent to-night.

Luc. Here are Varro and Claudius.

Enter Varro and Claudius.

Var. What is your pleasure, my lord ?

Bru. I want you, gentlemen, to sleep in my tent to-night. Very likely I shall have to call you presently to take a message to my colleague, Cassius.

Var. If you wish it, sir, we will be in attendance, and wait until you require us.

Bru. No, I do not wish you to do that. You shall sleep for a while. Possibly I may alter my mind. Well, Lucius, I have found the book that I was looking everywhere for. It was in the pocket of my dressing-gown. [*Varro and Claudius lie down.*]

Luc. I was certain I had not received it from your lordship.

Bru. You must excuse me, my lad ; I have a very bad memory. Can you keep awake long enough to play a tune or two on your instrument ?

Luc. Yes, sir, if you wish it.

Bru. Well, my lad, I should like you to do so. I ought not to give you so much trouble ; still, you are always ready to fulfil my wishes.

Luc. It is only my duty to serve you, my lord.

Bru. I should not ¹urge thy duty ²past thy
might ;

I know ³youngbloods look for a time of rest.

Luc. I have slept, my lord, already.

Bru. It was well done; and thou shalt sleep again:

I will not ⁴hold thee long : if I do live,

I ⁵will be good to thee. [Music and a Song.

This is a ⁶sleepy tune : O murderous slumber,

Lay'st thou thy ⁷leaden ⁸mace upon my boy,

That plays thee music ? Gentle knave, good night ;

I will not do thee so much wrong to wake thee : 271

If thou dost ⁹nod, thou ¹⁰break'st thy instrument ;

I'll take it from thee ; and, good boy, good night.

Let me see, let me see ; is not the leaf ¹¹turn'd down

Where I ¹²left reading ? Here it is, I think.

[He sits down.

Enter the Ghost of CÆSAR,

How ¹³ill this ¹⁴taper burns ! Ha ! who comes here?

I think, it is the weakness of mine eyes

That ¹⁵shapes this ¹⁵monstrous apparition.

It ¹⁷comes upon me.—Art thou ¹⁸anything ?

Art thou some god, some angel, or some devil, 280

That makest my blood cold, and my hair to ¹⁹stare ?

Speak to me, what thou art.

Ghost. Thy evil spirit, Brutus.

Bru.

Why comest thou ?

Ghost To tell thee thou shalt see me at Philippi.

Bru. Well ; then I shall see thee again ?

Ghost. Ay, at Philippi.

1. put pres-
sure upon
2. beyond
your capa-
city
3. young men
full of vita-
lity
4. detain
5. will re-
member your
services
6. sleep indu-
cing; caus-
ing sleep
7. dull, heavy
8. symbol of
authority ;
hence, influ-
ence
9. doze ; feel
drowsy
10. art sure to
break
11. folded

12. left off
13. dimly

14. lamp
15. creates ;
conjures up
16. horrible
vision
17. approach
18. any real
being
19. stand on
end

Bru. Still I ought not to expect work from you when you are not in a fit state to do it. The young and healthy always require a certain amount of rest.

Luc. I have already had some sleep to-night, sir.

Bru. You were wise to do so. You shall go to bed again presently. I shall not detain you long. If I live, I shall not forget your services.

[*Music, and a song.*

This is a tune which sends one to sleep. Thou cruel Sleep, dost thou thus stupefy the senses of my boy who was entertaining thee with sweet music? Good night, my dear boy; I will not treat you so unkindly as to interrupt your slumbers. Your slightest movement, however, may cause the fall and consequent breakage of your instrument. I will, therefore, relieve you of it. Good night, my dear lad. Now, I wonder where I left off reading. I fancy I turned the leaf down. O, here it is, I think. [*He sits down.*

Enter the Ghost of Cæsar.

What a bad light this candle gives! But what is this thing that approaches me? It must surely be the dimness of my sight that conjures up and gives shape to this terrible vision. It draws nearer and nearer. Hast thou any real existence, or art thou merely an illusion? Art thou divine, art thou a heavenly messenger, or art thou some demon. that thus terrifiest me and causest my hair to stand on end? Tell me what thou really art.

Ghost. I am your evil genius.

Bru. What object hast thou in thus visiting me?

Ghost. I come to inform you that we shall meet again at Philippi.

Bru. All right; then you intend to visit me again?

Ghost. Yes, at Philippi.

Bru. ¹*Why*, I will see thee at Philippi, then.

[*Ghost vanishes.*]

Now I have ²*taken heart* thou vanishest :

Ill spirit, I would hold more talk with thee.

Boy, Lucius ! Varro ! Claudius ! Sirs, awake ! 290

Claudius !

Luc. The strings, my lord, are ³*false*.

Bru. He thinks he still is at his instrument.

Lucius, awake !

Luc. My Lord ?

Bru. Didst thou dream, Lucius, that thou so criedst out ?

Luc. My lord, I do not know that I did cry.

Bru. Yes, that thou didst : didst thou see anything ?

Luc. Nothing, my lord.

Bru. Sleep again, Lucius. Sirrah, Claudius ! 300
(*To VARRO.*) Fellow thou, awake !

Var. My lord ?

Clau. My lord ?

Bru. Why did you so cry out, sirs, in your sleep ?

Var., Clau. Did we, my lord ?

Bru. Ay : saw you anything ?

Var. No, my lord, I saw nothing.

Clau. Nor I, my lord.

Bru. Go, and ⁴*commend me* to my brother Cassius,
Bid him ⁵*set on his powers betimes* before,
And we will follow.

Var, Clau. It shall be done, my lord. [*Exeunt.*]

1. very well

2. plucked up
courage

3. out of tune

4. give my
good wishes
or compli-
ments

5. lead for-
ward his
army early
in the morn-
ing

Bru. Very well, I will meet you once more at Philippi.

[*Exit Ghost.*]

Since I am emboldened now you have disappeared. Thou evil spirit, I should like to have further conversation with thee. Lucius! Varro! Claudius! Wake up, all of you. Claudius!

Luc. It is the fault of the strings, my lord; they are out of tune.

Bru. He fancies that he is still playing. Wake up, Lucius.

Luc. My lord!

Bru. What made you cry out, Lucius? Were you dreaming?

Luc. I was not aware that I made any noise, sir.

Bru. You certainly did. Did you witness any thing strange?

Luc. No, sir.

Bru. Well, go to sleep again, Lucius. Now Claudius, sir, [*To Varro*] and you fellow there, wake up.

Var. Yes, sir.

Clau. Did you call, sir?

Bru. What made you both utter such cries while you were asleep?

Var., Clau. We do not know that we did, sir.

Bru. Well, you did so. Did you see anything strange?

Var. I have seen nothing, sir.

Clau. Nor I, sir.

Bru. Well, I want you to go to my friend Cassius with my greeting, and tell him to put his troops in motion early in the morning. We will then bring up the rear.

Var., Clau. Your command shall be obeyed, sir.

[*Exeunt.*]

ACT V

SCENE I. *The Plains of Philippi.*

Enter OCTAVIUS, ANTONY, and their Army.

Oct. Now, Antony, our hopes are ¹*answered* :

You said the enemy would not come down,

But ²*keep* the hills and upper regions ;

It proves not so : their ³*battles* are at hand !

They mean to ⁴*warn* us at Philippi here,

⁵*Answering before we do demand of them.*

Ant. ⁶*Tut*, I ⁷*am in their bosoms* and I know

Wherefore they do it : they ⁸*could be content*

To visit other places ; and come down

With ⁹*fearful bravery*, thinking by this ¹⁰*face* 10

¹¹*To fasten in our thoughts* that they have

courage ;

But 'tis not so.

Enter a Messenger.

Mess.

Prepare you, generals ;

The enemy comes on in ¹²*gallant show* ;

Their ¹³*bloody sign of battle* is ¹⁴*hung out*,

And something to be done immediately.

Ant. Octavius, lead your ¹⁵*battle* softly on

Upon the left hand of the ¹⁶*even* field.

Oct. Upon the right hand I ; keep thou the left.

Ant. Why do you ¹⁷*cross* me in this ¹⁸*exigent* ?

Oct. I do not cross you ; but ¹⁹*I will do so.* 20

[*March.*

Drum. Enter BRUTUS, CASSIUS, and their Army ;

LUCILIUS, TITINIUS, MESSALA, and others.

Bru. They stand, and would have ²⁰*parley*.

1. fulfilled;
carried out

2. stay on

3. battallions ;
forces ;

4. challenge

5. accepting
our chal-
lenge before
we send it

6. nonsense

7. know their
secrets

8. would be
glad

9. empty show
of courage

10. bold front

11. to con-
vince us

12. proud
battle array
13 blood-red
banner

14. displayed

15. division

16. level ; flat

17. thwart ;

go against

18 emergen-
cy ; crisis

19. I will
have my
own way

20. prelimi-
nary talk

ACT V

SCENE I. *The Plains of Philippi.*

Enter OCTAVIUS, ANTONY, and their Army.

Oct. Well, Antony, what we were wishing for has come to pass after all. You were of opinion that our foes, instead of descending to the plain, would remain entrenched among the hills. They have not done so, for their forces are now approaching. They evidently intend to take the initiative and to offer us battle here at Philippi, even before we thought of challenging them.

Ant. Nonsense! I know their intentions, and I understand the reason which prompted their action. They would be very glad to change their position. They would come down with terrible display, imagining that by presenting a bold front they will impress us with the idea that they are full of bravery. But such is not the case.

Enter a Messenger.

Mess Commanders, get ready. Our foes are advancing in a brave array, displaying their scarlet ensign. An immediate action is now necessary.

Ant. Octavius, you take the left side of the level plain, and let your division advance slowly.

Oct. No, I am going to lead the right wing. You take the left.

Ant. Why do you thwart my wishes at so critical a time?

Oct. I have no intention to thwart you, but I am determined to lead the right wing. *[March.*

Drum. *Enter BRUTUS, CASSIUS, and their Army;*

LUCILIUS, TITINIUS, MESSALA, and others.

Luc. They are halting they evidently like to have a preliminary talk with us.

Cas. Stand fast, Titinius : we must ¹out and talk.

Oct. Mark Antony, shall we give ²sign of battle?

Ant. No, Cæsar, we will ³answer on their charge.

⁴Make forth ; the generals would have some words.

Oct. ⁵Stir not until the signal.

Bru. Words before blows: ⁶is it so, countrymen?

Oct. Not that we love words better, as you do.

Bru. Good words are better than bad strokes,
Octavius.

Ant. In your bad strokes, Brutus, you give good words : 30

Witness the hole you made in Cæsar's heart,
Crying, "Long live ! hail, Cæsar !"

Cas. Antony,

The ⁷posture of your blows are yet unknown ;
But for your words, they rob the ⁸Hybla bees
And leave them honeyless.

Ant. Not stingless too.

Bru. O, yes, and ⁹soundless too ;
For you have stol'n their buzzing, Antony,
And very wisely threat before you sting.

Ant. Villains, you did not so, when your vile
daggers

¹⁰Hack'd one another in the sides of Cæsar : 40

You ¹¹show'd your teeth like apes, and ¹²jawn'd
like hounds,

1 go out

2 signal

3 wait till
they attack
us

4. advance

5 do not
move

6. is that your
wish ?

7 manner ;
nature
8. a town in
Sicily

9. without the
buzzing noise

10. jostled
against
11. grinner
like r
12. crawl at
his feet

Cas. You remain here, Titinius ; we must go forward and confer with them.

Oct. Shall the signal be given for gaging, Mark Antony ?

Ant. Not yet, Cæsar, we shall meet them when they attack us. Go forward ; their commanders desire to confer with us.

Oct. Do not attempt to advance until the order be given.

Bru. So, my countrymen, we are to have talking before fighting, are we ?

Oct. It is not because we prefer words to deeds, as you do.

Bru. Kind words are certainly to be preferred to unkind blows, Octavius.

Ant. Certainly, but you are in the habit of dealing unkind blows even while you are speaking kind words. See, for instance, how you stabbed Cæsar to the heart even while you cried " I greet you, Cæsar ; live fore ever ! "

Cas. No one yet knows, Antony, the character of the blows you are capable of dealing ; but as far as your words are concerned, they are so soft-spoken and so sweet that one cannot help thinking you must have visited the bees of Hybla, and stolen all their honey.

Ant. Well, I have not stolen their stings at any rate.

Bru. Yes, you have, and you have evidently deprived them of their buzzing powers also, for you very prudently give us warning of your intention to sting.

Ant. Well, you scoundrels gave no such warning when your detestable weapons met and clashed in Cæsar's body. You grinned like so many apes, you rebbled dogs in your fawning, and you cringed before

And bow'd like ¹*handmen* kissing Cæsar's feet ;
 Whilst damned Casca, like a ²*cur*, behind,
 Struck Cæsar on the neck. O, you flatterers !

Cas. Flatterers!—Now, Brutus, thank yourself;
³*This tongue* had not ⁴*offended* so to-day,
 If Cassius might have ⁵*ruled*.

Oct. Come, come, ⁶*the cause* : if ⁷*arguing* make
 us sweat,

The ⁸*proof of it* will turn to ⁹*redder drops*.

Look ;

I draw a sword against conspirators ;
 When think you that the sword goes ¹⁰*up* again ?
 Never, till Cæsar's three and thirty wounds
 Be well avenged, or till another Cæsar
 Have added slaughter to the sword of traitors.

Bru. Cæsar, thou canst not die by traitors' hands.
 Unless thou bring'st them with thee

Oct.

So I hope ;

I was not born to die on Brutus's sword.

Bru. O, if thou wert the noblest of thy ¹¹*strain*,
 Young man, thou couldst not die more ¹²*honourable*.

Cas. A ¹³*peevish* school boy, worthless of such
 honour,

Joined with a ¹⁴*masker* and a ¹⁵*reveller*.

Ant. Old Cassius still !

Oct.

Come, Antony, away !

Defiance, traitors, hurl we ¹⁶*in your teeth* :

If you dare fight to-day, come to the field ;

If not, when you have ¹⁷*stomachs*.

[*Exeunt OCTAVIUS, ANTONY, and their Army.*]

1. slaves ;
 serfs

2. dog

(in) the neck

3. namely, of
 Antony

4. reproached;
 abused

5. used his
 plans or
 power

6. the matter
 before us

7. mere dis-
 pute

8. decision of
 the matter
 by arms

9 drops of
 blood

10. into its
 sheath

goes in again

11. race

12. honour-
 ably

13. weak-
 tempered

14. one who
 takes part in
 masquerades

15. one given
 to riotous
 living

16. at your
 face

17. incli-
 nations

Cæsar, caressing his feet, as if you are his slaves while the accursed Casca, like a cowardly mongrel, stabbed Cæsar in the back. You fawning hypocrites!

Cas. Fawning hypocrites! You see now, Brutus, the result of your absurd leniency. If my advice had been followed, we should not have been thus insulted to-day.

Oct. Let us waste no more time, but get to business. If our argument thus causes so much heat, the proving of it will evidently end in blood. See, my sword is drawn in order to be used against traitors. When do you think it will be sheathed again? Not until I have taken vengeance for the thirty-three wounds received by Cæsar, or until a second Cæsar has met his death at the hands of the traitors.

Bru. There is no possibility, Cæsar, of treachery claiming you as a victim, unless it already exists among your own followers.

Oct. So I do hope. It was not intended that I should meet my death at the hands of Brutus.

Bru. Well, young man, it would be impossible for you to die a more honourable death even if you were the most illustrious scion of your race.

Cas. A foolish stripling like him, the companion of a reveller and a riotous liver, is undeserving of such an honour.

Ant. I see, Cassius, you are just as sour-tempered as you used to be.

Oct. Let us leave them, Antony. We defy you, traitors. If you have sufficient courage to risk a battle at once, then come to the field; if you have not, we will wait until you have the inclination to meet us.

[*Exeunt Octavius, Antony, and their Army.*]

*We challenge
you at
your father's*

Cas. Why, now, blow wind, ¹*swell billow*, and swim ²*bark* !

The storm is up, and all is ³*on the hazard*.

Bru. Ho ! Lucilius ! ⁴*hark*, a word with you.

Lucil. [*Standing forth*] My lord ?

[BRUTUS and LUCILIUS talk apart.]

Cas. Messala !

Mes. [*Standing forth*] What says my general ?

Cas. Messala,

This is my birthday ; ⁵*as* this very day 71

Was Cassius born. Give me thy hand, Messala :

Be thou my witness, that against my will,

As Pompey was, am I compell'd to ⁶*set*

Upon one battle all our liberties.

You know that I ⁷*held Epicurus strong*,

And his opinion : now, I change my mind,

And partly ⁸*credit* things that do ⁹*presage*.

Coming from Sardis, on our ¹⁰*former* ensign

Two mighty eagles fell ; and there they ¹¹*perch'd*, 80

¹²*Gorging* and feeding from our soldiers' hands ;

Who to Philippi here ¹³*consorted* us :

This morning are they fled away and gone,

And in their ¹⁴*steads* do ravens, crows and kites,

Fly o'er our heads, and downward look on us,

¹⁵*As* we were ¹⁶*sickly prey* : their shadows seem

A ¹⁷*canopy most fatal*, under which

Our army lies, ready to ¹⁸*give up the ghost*.

Mes. Believe not so.

Cas. I but believe it partly ;

For I am fresh of spirit and resolved

To meet all perils very ¹⁹*constantly*.—

Bru. Even so, Lucilius.—

Cas. Now, most noble Brutus,

The gods to-day ²⁰*stand* friendly, that we may,

²¹*Lovers* in peace, lead on our days to age !

1. (let the) wave rise high
2. vessel ; ship
3. left to chance
4. listen

5. on

6. stake ; risk

7. was a firm believer of the doctrines of Epicurus

8. believe
9. foretell the future

10. foremost

11. sat

12. feeding greedily

13. accompanied

14. place

15. as if

16. sick and soon to die and be their prey

90 17. curtain over a death-bed

18. die

19. firmly

20. may (the gods) stand

21. friends

Cas. Well, it does not matter how the winds may blow, or how the waves dash against the vessel so long as it remains afloat. The tempest is already beginning to rage, and everything now depends on chance.

'Bark' is
putting forth the
ship

Bru. Here, Lucilius, I want to speak to you.

Lucil. [*Standing forth.*] What are your orders, sir?

Cas. To-day is my birth day, Messala. This is the anniversary of the day on which I first saw the light. Shake hands with me, Messala. You shall bear me testimony that in my case, as in Pompey's it is with the greatest reluctance that I find it necessary to stake the whole success of our enterprise upon the result of a single battle. You are aware that I have always been a firm believer in the doctrines of Epicurus, but now I renounce them, and am half inclined to believe in presentiments and omens. During our march from Sardis, a couple of big eagles alighted on our foremost banner, and remained sitting there, taking and eating their food from the hands of our soldiers. They followed us all the way to Philippi; but this morning they have disappeared, and in their place there appear ravens, crows, and kites hovering over us, as if we were dying and they were waiting to prey on our dead bodies. It almost appears as if our troops, overshadowed by these birds, lie under a canopy at the point of death.

Mes. Do not give way to such thoughts.

Cas. Well, I do not wholly believe in them, for my spirits are not at all depressed, and I am determined to boldly face whatever dangers may present themselves.

Bru. You are quite right, Lucilius.

Cas. Now, most illustrious Brutus, let us hope that heaven will be on our side to-day, so that, after

But since the affairs of men rest still ¹*uncertain*,
 Let's ²*reason with* the worst that may befall :
 If we do lose this battle, then is this
 The very last time we shall speak together :
 What are you then determined to do ?

Bru. Even by the rule of ³*that philosophy* 100
 By which I did blame ⁴*Cato* for the death
 Which ⁵*he did give himself*, I know not how
 But I do find it cowardly and vile,
 For fear of what might ⁶*fall*, so to ⁷*prevent*
 The ⁸*time of life* : arming myself with patience
 To ⁹*stay* the ¹⁰*providence* of some high powers
 That govern ¹¹*us below*.

Cas. Then, if we lose this battle,
 You are contented to be led in triumph
¹²*Thorough* the streets of Rome ? 111

Bru. No. Cassius, no : think not, thou noble
 Roman,

That ever Brutus will go ¹³*bound* to Rome
 He bears too great a mind. But this same day
 Must end that work the ides of March begun ;
 And whether we shall meet again I know not.
 Therefore our ¹⁴*everlasting* farewell take :
 For ever, and for ever, farewell, Cassius !
 If we do meet again, why, we shall ¹⁵*smile* ;
 If not, why then this parting was well made.

Cas. For ever, and for ever, farewell, Brutus !
 If we do meet again, we'll smile indeed ; 120
 If not, 'tis true this parting was well made.

Bru. Why then, ¹⁶*lead on*.— O, that a man might
 know
 The ¹⁷*end* of this day's business, ere it come !

1. uncertain
2. discuss
3. Stoic philosophy
4. Cato the younger
5. inflicted upon himself
6. befall ; happen in the future
7. anticipate
8. the natural duration of life
9. await
10. dispensation
11. the men of the world
12. through
13. in chains (as a prisoner)
14. eternal
15. at our victory
16. advance
17. final result

the turmoil of war is over, we may enjoy peace and rest and live on to old age in uninterrupted friendship. But as all things in this life are so uncertain, it will be wise for us to prepare ourselves for the worst. If we are not victorious in this battle, we shall never again have an opportunity of talking to each other. What do you intend to do then?

Bru. In accordance with the principles of that philosophy which induced me to condemn Cato for committing suicide—for somehow or other thus to anticipate the time when life naturally comes to an end, simply from fear of what may befall, always appears to me to be a base and cowardly act—I am determined, possessing my soul with patience, to await the period pre-ordained by those superior powers by whom the destinies of men are governed.

Cas. Then in the case of our defeat you would have no objection to being taken back to Rome by Antony and dragged through the streets at his chariot wheels?

Bru. I would not submit to that, Cassius. Do not imagine, my illustrious friend, that I will ever be taken back to Rome in chains, for I possess too much pride to suffer such an indignity. We must, however, finish to-day the work which we began on the 15th of March. It may be that this is the last time we shall ever be together. We will, therefore, bid each other an eternal farewell. Good-bye, my friend, for ever. If we should survive this day, we shall make merry over it; but if it happen otherwise, we could not have parted in a better way.

Cas. Well, good-bye for ever, Brutus. As you say, we will make merry over it if we both survive; but if not, it is well that we part as we do.

Bru. Let us not linger further. I wish, however, it were possible to know before hand the result of to-day's engagement. But after all, we

anticipate
to think of
a certain
thing before-
hand

'stay' in the
modern sense
means to
prevent

Heaven has
sealed the
book of fate
from man's
eyes.

But it sufficeth that the day will end,
 * And then the end is known. ¹Come, ho ! away !
 [Exeunt.]

SCENE II. *Plains of Philippi. The field of battle*

Alarum. Enter BRUTUS and MESSALA.

Bru. Ride, ride Messala, ride, and give these ²bills
 Unto the ³legions on the ⁴other side. [Loud alarum.
 Let them ⁵set on at once; for I perceive
 But ⁶cold demeanour in Octavius' wing,
 And sudden ⁷push gives them the ⁸overthrow.
 Ride, ride, Messala : let them all come down.
 [Exeunt.]

SCENE III. *Another part of the field.*

Alarum. Enter CASSIUS, and TITINIUS.

Cas. O, look. Titinius, look, the villains fly !
 Myself have to mine own turn'd enemy :
 This ⁹ensign here of mine own was ¹⁰turning back;
 I slew the coward, and did take it from him.

Tit. O Cassius, Brutus gave the word too early :
 Who, having some ¹¹advantage on Octavius,
 Took it too eagerly : his soldiers ¹²fell to spoil,
 Whilst we by Antony are all ¹³enclosed.

Enter PINDARUS.

Pin. Fly further off, my lord, fly further off ;
 Mark Antony is in your tents, my lord :
 Fly, therefore, noble Caissus, fly far off.

1. addressed
to the troops

2. written
orders
3. troops
4. left wing
5. attack
6. failing
courage,
7. onset ;
attack
8. defeat

9. standard-
bearer
10. retreating
from the
field
11. partial
victory
12. began
plundering
13. surround-
ed

10

mus be satisfied to know that the day will not last for ever, and that we shall know the result as soon as the day is ended. Let us be off. [Exeunt

SCENE II. *Plains of Philippi. The battlefiled.*

Alarum. Enter Brutus and Messala.

Bru. Ride with all speed, Messala, and carry these written orders to the divisions of the other wing, [Loud alarum.

Tell them to attack immediately. The troops under the command of Octavius do not appear very eager for the fight, and it is possible that an unexpected attack may result in their utter defeat. Ride with all possible speed, Messala, and let all the divisions advance at once. [Exeunt

SCENE III. *Another part of the field.*

Alarum. Enter Cassius and Titinius.

Cas. Look, Titinius, see how the rascals are running away! I myself have acted as an enemy to some of my own soldiers. My standard-bearer here was beginning to flee. I, therefore, killed the craven, and took the standard out of his hand.

Tit. O Cassius, Brutus ought not to have been precipitate in giving the signal for engaging, There was the chance of obtaining an advantage over Octavius, and he was too hasty in securing it, for his troops then gave themselves up to plunder, the result being that we were surrounded by Antony.

Enter Pindarus.

Pin. Run away, my lord, run to a great distance. Your camp has been taken by Mark Antony. O most noble Cassius, fly from here at once.

Villain
(says)

flag bearer

fall to =
start

fall upon =
attack

fall among

thieves

fall in =
a line

fall in with
a thing

fall, set

Cas. This hill is far enough. Look, look,
Titinius ;

Are those my tents where I perceive the fire ?

Tit. They are, my lord.

Cas. Titinius, if thou lovest me,
Mount thou my horse and ¹*hide thy spurs in him*,
Till he have brought thee up to yonder troops
And here again ; that I may rest assured,
Whether yond troops are friend or enemy.

Tit. I will be here again, ²*even with a thought*
[Exit.]

Cas. Go, Pindarus, get higher on that hill ; 20
My sight was ever ³*shick* ; ⁴*regard* Titinius,
And tell me what thou ⁵*notest* about the field.

[PINDARUS ascends the hill.]

This day I ⁶*breathed first* : ⁷*time is come round*,
And where I did begin, there shall I end :
My life is run ⁸*his compass*. Sirrah, what news ?

Pin. [Above] O my lord !

Cas. What news ?

Pin. [Above] Titinius is ⁹*enclosed* round about
With horsemen, that ¹⁰*make* to him ¹¹*on the spur* ;
Yet he spurs on. Now they are almost on him. 30
Now, Titinius ! Now some ¹²*light*. O, he lights too.
He's ¹³*ta'en*. [Shout] And, hark ! they shout for joy.

Cas. Come down, behold no more
O, coward that I am, to live so long,
To see my best friend ta'en before my face !

[PINDARUS descends.]

Come hither, ¹⁴*sirrah* :

In Parthia did I take thee prisoner ;
And then I ¹⁵*swore thee*, ¹⁶*saving of thy life*,
That whatsoever I did bid thee do,

1. ride at the
topmost
speed

2. as quick as
thought

3. dim
4. watch
5. finest

6. was born
7. the circle is
completed
8. its full
course

9. surrounded
10. advance
11. at the
greatest
speed
12. jump off
their horses
13. captured ;
taken prison-
er
14. fellow
15. made thee
promise
16. when I
spared your
life

Cas. We need not go any farther than this hill. Look there, Titinius, where those flames are rising! Is that my camp?

Tit. Yes, it is, my lord.

Cas. If you have any regard for me, Titinius, take my horse, and ride post-haste as far as that body of troops over there. Then return at once, and inform me whether they are friends or foes.

Tit. I shall be back immediately. [*Exit.*

Cas. Go, Pindarus, climb to the top of the hill. My eyesight was never very good. Keep your eye on Titinius, and inform me of everything that you see going on in the field.

[*Pindarus ascends the hill.*

This is the anniversary of my birth; the circle of my life has been completed, and the same day that saw my birth will see my death as well. My days are ended. Fellow, what have you to tell me?

Pin. [*Above.*] O my lord!

Cas. What do you see?

Pin. [*Above.*] Titinius is surrounded by men on horse back who are advancing upon him at full speed, but he does not stop. Now they have almost reached him. Make an effort, Titinius. Some of them are dismounting. O, Titinius is doing the same. They have captured him. [*Shout.*] Listen! They are shouting in triumph.

Cas. Do not look any longer, but descend. Alas! Why am I still alive? What a coward I am when I allow my best friend to be taken prisoner almost in my very presence!

[*Pindarus descends.*

Come here, fellow. You were taken prisoner by me in Parthia, and in return for sparing your life I made you swear that you would do your best

*the hero's
subjective
mood
as the hero*

Thou shouldst ¹*attempt* it. Come now, keep time
oath ; 40

1. execute

Now be a freeman : and with this good sword,
That ran brought Cæsar's bowls, ²*search* this
bosom.

2. pierce

³*Stand* not to ⁴*answer* : here, take thou the ⁵*hilt*;
And, when my face is cover'd, as 'tis now,

3. wait
4. make ex-
cuses
5. handle of
the sword
6. plunge

⁶*Guide* thou the sword. [PINDARUS *stabs him*.]
Cæsar, thou art revenged.

Even with the sword that kill'd thee. [Dies.

Pin. So I am free ; yet would not so have been,

Durst I have ⁷*done my will*. O Cassius !

Far from this country Pindarus shall run,

Where never Roman shall ⁸*take note of him*. [Exit.

7. followed
my own will.
8. find any
trace of

Re-enter TITINIUS, with MESSALA.

Mes. It is but ⁹*change*, Titinius; for Octavius 51
Is overthrown by noble Brutus' power,

As Cassius' legions are by Antony.

Tit. These tidings will well comfort Cassius.

Mes. Where did you leave him ?

Tit. ¹⁰*All disconsolate*,

With Pindarus, his bondman, on this hill.

Mes. Is not that he that lies upon the ground ?

Tit. He lies not like ¹¹*the living*. O my heart !

Mes. Is not that he ?

Tit. No, this was he, Messala,

But Cassius is no more. O setting sun,
As in thy red rays thou dust ¹²*sink* to-night, 60
So in his red blood ¹³*Cassius' day* is set :
The sun of Rome is set ! Our day is gone ;

9. vicissitude
of fortune

10. utterly in
despair

11. one alive

12. set
13. the sun of
his life

to execute whatever orders I might give you. Now is the time for you to fulfil your promise and to gain your freedom. Take this trusty sword with which I killed Cæsar, and plunge it into my breast. Do not wait to reply. Take the award by the handle, and run it through me as soon as I cover my face like this. [*Pindarus stabs him.*] The very weapon that caused thy death, O Cæsar, has avenged it. [*Dies.*]

move the
exit

Pin. So, I am free. Still, I would not have gained my freedom in this way had I been free to refuse. O Cassius, I will berake myself to a far distant land where no Roman will ever recognise me. [*Exit.*]

Re-enter Titinius, with Messala.

Mes. It is only one of the vicissitudes of war, Titinius, for the illustrious Brutus has defeated the troops of Octavius, just as Antony has overthrown those of Cassius.

Tit. Cassius will be glad to hear it.

Mes. Where was he when you left him?

Tit. I left him sad and sorrowful on this hill, in company with his slave, Pindarus.

Mes. Does not that look like him lying there on the ground?

Tit. He does not lie like one who is alive. Alas! My heart misgives me.

Mes. But is it not he?

Tit. It *was*, Messala, when he was alive, but now he is dead. O sun, as you are setting this evening, bathed in ruddy splendour, so has the sun of Cassius's life set, bathed in his own red blood. With him the glory of Rome has perished, and all that made the day of our life pleasant and enjoyable has now passed away. Night is

Army of
soldiers

Clouds, dews, and dangers come ; our deeds are done !

¹*Mistrust of my success* hath done this deed.

Mes. Mistrust of good success hath done this deed.

O hateful error, ²*melancholy's* child,

Why dost thou show to the ³*'apt* thoughts of men

The things that ⁴*'are not* ? O error, soon conceived,

Thou never comest unto a happy birth, 70

But kill'st the mother that ⁵*'engender'd* thee !

Tit. What, Pindarus ! Where art thou, Pindarus ?

Mes. Seek him, Titinius, whilst I go to meet
The noble Brutus, ⁶*'thrusting this report*
Into his ears : I may say, thrusting it ;
For piercing steel, and darts ⁷*'envenomed*,
Shall be as *'welcome* to the ears of Brutus,
As tidings of this sight.

Tit. ⁸*Hie* you, Messala,
And I will seek for Pindarus ⁹*'the while*.

| *Exit* MESSALA.

Why didst thou send me forth, brave Cassius ? 80
Did I not meet thy friends ? and did not they
Put on my ¹⁰*'brows* this ¹¹*'wreath* of victory,
And bid me give it thee ? Didst thou not hear their
shouts ?

Alas, thou hast ¹²*'misconstrued* everything !

But ¹³*'hold thee*, take this garland on thy brow ;

Thy Brutus bid me give it thee, and I

Will do his ¹⁴*'bidding*. Brutus, come ¹⁵*'apace*.

And see how I ¹⁶*'regarded* Caius Cassius.

By your leave, gods : this is a ¹⁷*'Roman's part* :

Come, Cassius' sword, and find Titinius' heart. 90

| *Kills himself*.

Alarum. Re-enter MESSALA, with BRUTUS, young

CATO, STRATO, VOLUMNIUS, and LUCILIUS.

Bru. Where, where, Messala, doth his body lie ?

Mes. Lo, yonder, and Titinius ¹⁸*'mourning* it.

1. doubt as to
the result of
my mission

2. readily de-
ceived

3. do not exist
in reality

4. produced

5. breaking
this news

6. poisoned

7. pleasant

8. hasten

9. in the
meantime

10. forehead

11. garland

12. misunder-
stood

13. stop

14. order

15. quickly

16. respected

17. what a

Roman
should do

18. weeping
over

approaching, with all its accompanying discomforts and perils. Our work is ended. It was doubt as to the result of my errand that caused him thus to put an end to his life.

Mes. Yes, it was doubt as to the successful issue of it that caused his death. Thou detestable Error, thou offspring of Melancholy, what reason hast thou for so acting on the susceptible minds of men as to make them conceive things which have no existence? Thou art readily formed, but thy birth is always ominous, for thou always causest the death of that parent by whom thou art conceived.

Tit. Why, what has become of Pindarus? Pindarus!

Mes. See if you can find him, Titinius. I myself will make my way to Brutus and wound him with this news. I use the word "wound", because he would as soon be wounded by a dagger or by a poisoned arrow as hear what has thus happened to Cassius.

Tit. Away you go then, Messala, and I will see if I can find Pindarus. [*Exit Messala.*] O valiant Cassius, why was I sent on such an errand? Were they not your friends whom I encountered? Was I not commissioned to bring you back this garland in token of their victory? Did not their shouts reach your ears. Alas! you mistook all that happened. Here, let me place this wreath on your head. I was told by Brutus himself, who loved you so, to bring it to you, and I now fulfil his behest. Hasten, Brutus, and witness what love I have for Caius Cassius. Pardon me, O heaven; it becomes a Roman; thus do I plunge the sword of Cassius into my own bosom. [*Kills himself.*]

Alarum. Re-enter Messala, with Brutus, young Cato, Stroto, Volumnius, and Lucilius.

Bru. Well, Messala, where is the body of Cassius lying?

Mes. It is over there, and Titinius is weeping over it.

Bru. Titinius' face is ¹upward.

Cato.

He is slain.

Bru. O Julius Cæsar, thou art mighty yet !
Thy spirit walks abroad, and turns our swords

³In our own ³proper entrails.

[*Low alarums.*

Cato.

Brave Titinius !

Look, whether he have not crown'd dead Cassius !

Bru. Are yet two Romans living such as these ?
The last of all the Romans, fare thee well !

It is impossible that ever Rome

Should ⁴breed thy ⁵fellow. Friends, I owe ⁶more
tears

To this dead man than you shall see me pay.

I shall find time, Cassius, I shall find time.

Come, therefore, and to Thasos send his body :

His ⁷funerals shall not be in our camp,

Lest it ⁸discomfort us. Lucilius, come ;

And come, young Cato ; let us to the field.

Labeo, and Flavius, set our ⁹battles on : —

'Tis three o'clock ; and, Romans, yet ere night

We shall ¹⁰try fortune in a second fight. [*Exeunt.*

SCENE IV. *Another part of the field.*

Alarum. Enter, fighting, Soldiers of both armies ;
then BRUTUS, young CATO, LUCILIUS, and others.

Bru. Yet, countrymen, O, yet ¹¹hold up your
heads !

Cato. What ¹²bastard doth not ? Who will go
with me ?

I will proclaim my name about the field :

I am the son of Marcus Cato, ho !

A foe to tyrants, and my country's friend ;

I am the son of Marcus Cato, ho !

[*Charges the enemy.*

Bru. And I am Brutus, Marcus Brutus, I :

Brutus, my country's friend ; know me for Brutus.

[*Exit, charging the enemy. CATO is over-
powered and falls.*

1. turned up
to the sky

2. into
3. own bowels

4. produce
5. equal
6. more

7. funeral
ceremonies
8. discourage

9. forces

10. try our
chance

11. do not get
disheartened

12. a baseborn
fellow

Bru. But Titinius is lying on his back.

Cato. He is slain.

Bru. O Julius Caesar, thy authority and influence are not yet at an end. Thy spirit still roams the earth, and directs our weapons against our own selves.

[*Low alarums*

Cato. Noble Titinius! See he has placed the wreath on Cassius's brows even though he is dead.

Bru. Surely we shall never again find two such Romans! Thus, Cassius, I bid thee good-bye. Thou wert the last of thy race, for such another illustrious Roman could not possibly be born. My friends, it would be impossible for you to conceive what grief I feel for this man's death. But, my Cassius, if tears can express it, I will spend my time in weeping. Come, my countrymen, and send his body to Thasos, for it would cause great disorder in our camp if we performed his funeral ceremonies here. Come along, Lucilius, and you also, Cato; we will return to the field. Labeo and Flavius, draw up our forces in battle array. It is now three o'clock. Before the sun sets, we will try our chance in a second engagement.

[*Exeunt*

SCENE IV. *Another part of the field.*
Alarum Enter fighting, Soldiers of both armies; then Brutus' young Cato, Lucilius, and others.

Bru. Now, my countrymen, do not be discouraged.

Cato. Only the cowardly would be disheartened. Come, follow me! and all shall hear that my name is Cato, that Marcus Cato was my father, and that like him I am ready to oppose the oppressor and to fight and die for the liberty of my country. [*Exit Charges the enemy.*

Bru. And I also have the welfare of my country at heart; for my name is Marcus Brutus.

[*Exit, charging the enemy. Cato is overpowered, and falls.*

Lucil. O young and noble Cato, art thou ¹down?
Why, now thou diest as bravely as Titinius ; 10
And ²mayst be honour'd, being Cato's son.

1 Sold. ³Yield, ⁴or thou diest.

Lucil. ⁵Only I yield to die :
There is so much ⁶that thou wilt kill me ⁷straight;
[Offering money.
Kill Brutus, and be honour'd in his death.

1 Sold. We must not. A noble prisoner !

2 Sold. Room, ho ! Tell Antony, Brutus is ta'en.

1 Sold. I'll tell the news. Here comes the general

Enter ANTONY.

Brutus is ta'en, Brutus is ta'en, my lord.

Ant. Where is he ?

Lucil. Safe, Antony ; Brutus is safe enough : 20
I dare assure thee that no enemy
Shall ever take alive the noble Brutus :
The gods defend him from so great a shame !
When you do find him, ⁸or alive or dead,
He will be found like Brutus, like himself.

Ant. This is not Brutus, friend ; but, I assure
you,

⁹A prize no less in worth. Keep this man safe :
Give him all kindness: I had rather have
Such men my friends, than enemies. Go on.
And see whether Brutus be alive, or dead ; 30
And bring us word unto Octavius' tent,
How everything ¹⁰is chanced. [Exeunt.

1. defeated
and fallen

2. may thou be
3. surrender
4. otherwise
5. I yield only
when I am
slain
6. provided
that
7. at once

8. either

9. a captive of
equal esteem

10. has turned
out or
happened

Lucil. What! hast thou fallen, Cato, thou so youthful, and yet so brave? Well, in thy death thou hast shown thyself as courageous as Titinius. May you receive due honour, being the son of Cato.

First Sol. Surrender, or I kill thee.

Lucil. Well, I surrender on condition that you do kill me. Here, I will give you this money if you will put me to death at once. [*Offering money.*] I am Brutus,, and it will bring you honour to slay me.

First Sol. No, we have been ordered to take you alive, for you are a distinguished captive.

Sec. Sol. Make way there! Carry the news to Antony that Brutus is captured.

First Sol. I will inform him. See, he is approaching.

Enter Antony.

Brutus has been captured, Brutus has been captured, my lord.

Ant. Where is he?

Lucil. He has escaped you, Antony. You may rest assured that the illustrious Brutus will never allow himself to be taken alive by any foe. May heaven protect him from so great an indignity! Wherever he be found, whether living or dead, you will never find him acting any thing but a noble part.

Ant. You have mistaken your man, my friend; still, you have taken a prisoner as distinguished. Let him not escape, but treat him with all due courtesy. I would far rather have men like him on my side than against me. Now proceed, and find out whether Brutus is living or dead; then make your way to the tent of Octavius, and tell us all that has happened.

[*Exeunt.*]

SCENE V. *Another part of the field.*

*Enter BRUTUS, DARDANIUS, CLITUS, STRATO,
and VOLUMNIUS.*

Bru. Come, poor ¹*remains* of friends, rest on
this rock.

1. i.e., all who
survive ;
remnants

Cli. Statilius show'd the torch-light ; but, my
lord,

He came not back : he is ²*ta'en* or slain.

2 either cap-
tured

Bru. Sit thee down, Clitus : slaying is the ³*word*
It is a deed ⁴*in fashion*. Hark thee, Clitus.

3. watchword
4. in vogue

[*Whispering.*

Cli. What, I, my lord ? No, not for all the
world.

Bru. Peace, then ! no words.

Cli. I'll rather kill myself.

Bru. Hark thee, Dardanius. [*Whispering.*

Dar. Shall I do such a deed ?

Cli. O Dardanius !

Dar. O Clitus ! 10

Cli. What ⁵*ill* request did Brutus make to thee ?

5. unjust

Dar. To kill him, Clitus. Look, he ⁶*meditates*.

6. is deeply
in thought

Cli. Now is ⁷*that noble vessel* full of grief,

7. ref. to
Brutus

⁸*That it* ⁹*runs over even at his eyes.*

8. so that

Bru. Come hither, good Volumnius ; ¹⁰*list* a word.

9. overflows
in tears

Vol. What says my lord ?

10 listen to

Bru. Why, this, Volumnius :

The ghost of Cæsar hath appear'd to me

Two ¹¹*several* times by night ; at Sardis once,

11. separate

SCENE V. *Another part of the field.*

Enter BRUTUS, DARDANIUS, CLITUS, STRATO,
and VOLUMNIUS.

Bru. Come, you who only are left out of my once numerous friends, and sit here by me, on this rock.

Cli. The signal agreed upon was given by Statilius, but he has not returned, my lord. I fear he has either been captured or slain.

Bru. Well, take a seat Clitus. He has doubtless been slain, for killing appears to be the prevailing custom at present. Clitus, I have something to say to you. *[Whispering.]*

Cli. Do you ask me to do such a thing, my lord? I would not do so for all the riches of the world.

Bru. Very well, say no more about it.

Cli. I would rather kill myself than you.

Bru. Listen to me, Dardanius. *[Whispering.]*

Dar. Do you think me capable of doing such a thing?

Cli. O Dardanius!

Dar. Alas, Clitus!

Cli. What dreadful deed did Brutus ask you to do?

Dar. He asked me to slay him, Clitus. See, he is now in deep thought.

Cli. He is so stricken with sorrow that he is even weeping.

Bru. Come here, Volumnius, my friend. I wish to speak to you.

Vol. What is it, my lord?

Bru. The matter stands thus, Volumnius: I have seen Cæsar's spirit on two separate occasions, and each time it has been at night. I saw it first at Sardis,

as a signal

And this last night here in Philippi fields :
I know my ¹hour is come.

Vol.

Not so, my lord.

20

Bru. Nay, I am sure it is, Volumnius.
Thou seest ²the world, Volumnius, how it goes ;
Our enemies have ³beat us ⁴to the pit :

[Low alarums.

It is more worthy to leap in ourselves,
Than ⁵tarry till they push us. Good Volumnius,
Thou know'st that we two went to school together ;
Even for that our love of old, I prithee,
Hold thou my sword-hilts, whilst I run on it.

Vol. That's not an ⁶office for a friend, my lord.

[Alarum still.

Cli. Fly, fly, my lord ! there is no tarrying here.

Bru. Farewell to you ; and you ; and you,
Volumnius.

31

Strato, thou hast been all this while asleep ;
Farewell to thee too, Strato. Countrymen,
My heart doth ⁷joy, that yet in all my life
I found no man ⁸but he was true to me.
I shall have glory by this ⁹losing day,
More than Octavius and Mark Antony
By this vile conquest shall attain unto.
So, fare you well at once ; for Brutus' tongue
Hath almost ended his life's history.

¹⁰Night hangs upon mine eyes ; my bones would
rest,

That have but labour'd to attain this hour.

[Alarum. Cry within, "Fly, fly, fly !"

Cli. Fly, my lord, fly !

Bru.

¹¹Hence ! I will follow.

[Exeunt CLITUS, DARDANIUS, and VOLUMNIUS.

I prithee, Strato, stay thou by thy lord.

Thou art a fellow ¹²of a good respect ;

Thy life hath had some ¹³smatch of honour in it :

1. hour of
death

2. the state of
things

3. beaten

4. to the brink
of the preci-
pice

5. wait

6. duty

7. rejoice

8. who was
not

9. day on
which I lose
the battle

10. dimness

11. away

12. held in
high esteem

13. smack ;
savour

and again last evening here at Philippi. The hour of my death is at hand.

Vol. Do not say so, my lord.

Bru. I have not the slightest doubt about it, Volumnius. You can see for yourself how matters stand. We have been driven by our foes to the edge of the abyss. [*Low alarums.*

It is far braver for us, to voluntarily take the final plunge than to wait until we are thrust over by them. Volumnius, my friend, you remember that we were school-fellows together. Therefore, for the sake of our life-long friendship, I entreat you to hold the handle of my sword while I throw myself upon it.

Vol. That is hardly the part for a friend to take, my lord. [*Alarum still.*

Cli. Fly, my lord ; it is not safe to linger here.

Bru. Farewell to you ; and you ; and you Volumnius. Strato, you have been asleep all this while. I bid you also good-bye. My countrymen, I rejoice to say that during my whole life I have never found anyone disloyal to me. This day's disaster, however, will bring me far more honour than their miserable success will ever bring to Octavius and Antony. I will lose no more time in bidding you good-bye, for almost my last words have now been spoken. This is the only result of all my labours, and I now feel the need of repose and rest.

[*Alarum. Cry within, "Fly, fly, fly!"*

Cli. O my lord, fly at once.

Bru. Go on, and I will follow directly.

[*Exeunt CLITUS, DARDANIUS, and VOLUMNIUS.*

Strato, I should like you to remain behind with me. You deserve to be treated with regard, and your life has not altogether been a dishonourable one. Hold

*Your life is
damned*

Hold then my sword, and turn away thy face,
While I do run upon it. Wilt thou, Strato ?

Str. Give me your hand first. Fare you well,
my lord.

Bru. Farewell, good Strato. [*Runs on his sword.*] Cæsar, now ¹*be still* : 50

I kill'd not thee with half so good a will. [*Dies.*

1. be pacified

Alarum. Retreat. Enter OCTIVIUS, ANTONY,
MESSALA, LUCILIUS, and their Army.

Oct. What man is that ?

Mes. My master's man. Strato, where is thy
master ?

Str. Free from the ²*bondage* you are in, Messala;
The conquerors can but ³*make a fire of him* ;
For Brutus only ⁴*overcame* himself,
And no man else hath honour by his death.

2. chains of
captivity
3. burn his
body
4. conquered

Lucil. So Brutus should be found I thank thee,
Brutus,

That thou hast proved Lucilius saying true.

Oct. All that served Brutus, I will ⁵*entertain*
them.

5. take into
my service

Fellow, wilt thou ⁶*bestow* thy time with me ? 61

Str. Ay ; if Messala will ⁷*prefer* me to you.

6. spend
7. recommend

Oct. Do so, good Messala.

Mes. How died my master, Strato ?

Str. I held the sword, and he did run on it.

Mes. Octavius, then take him to follow thee,
That did the ⁸*latest service* to my master.

8. last act of
kindness

this sword for me, and look in another direction while I fall upon it. Are you willing to do this, Strato?

Stra. Shake hands with me first. Good-bye, my lord.

Bru. Good-bye, Strato. [*Runs on his sword.*]
Cæsar, now may you rest in peace! I felt far greater reluctance in slaying you than I do in taking my own life. [*Dies.*]

Alarum. Retreat. Enter OCTAVIUS, ANTONY,

MESSALA, LUCILIUS, and their Army.

Oct. Who is that man?

Mes. I am one of my master's servants. What has become of your master, Strato?

Stra. He has escaped the captivity in which you are now held, Messala. All that his enemies can now do is to burn his dead body. Brutus was conquered by himself only, and no one else can boast of having killed him.

Lucil. It is a fitting end for Brutus. I am glad, Brutus, that you have thus justified my words.

Oct. I will take into my own service all those who were formerly in that of Brutus. Are you willing to serve me, my man?

Stra. Yes, if Messala will recommend you to take me.

Oct. I wish, then, you would do this, Messala.

Mes. What was the manner of my master's death, Strato?

Stra. He asked me to hold his sword for him, and then he fell upon it.

Mes. Then, Octavius, I recommend you to take as one of your followers the man who performed the last act of kindness for my master.

Ant. This was the noblest Roman of them all :

All the conspirators, ¹*save* only he.

Did that they did in envy of great Cæsar ; 70

He only, ²*in a general honest thought*

³*And common good to all, made one of them.*

His life was gentle, and the elements

⁴*So mix'd in him* that Nature might stand up

And say to all the world, " This was a man ! "

Oct. According to his virtue let us ⁵*use* him,

With all respect, and ⁶*rites* of burial.

Within my tent his ⁷*bones* to-night shall lie.

Most like a soldier, ⁸*order'd* honourably.

So call ⁹*the field* to rest ; and let's away, 80

To ¹⁰*part* the glories of this happy day. // [*Exeunt.*]

1. except

2. thinking for others and for the welfare of the community

3. combined together all the conspirators

4. so harmoniously blended in his nature

5. treat

6. ceremonies

7. body

8. treated

9. army

10. distribute

Ant. Of all the citizens of Rome, he was the greatest and the most distinguished. He was the only one of the conspirators, who was not actuated by jealousy of Cæsar, and the only reason why he joined them was because he really thought that he should be promoting the welfare of the State. His disposition was most amiable, and in fact his whole character was such that Nature could boldly stand and proclaim that he was a true man.

Oct. We will treat him with all honour, and we will give him those funeral ceremonies that his virtues deserve. His dead body shall rest to-night in my tent, laid out with all those honourable formalities due to a brave warrior. Let us now give the signal for the troops to retire to rest. We will then divide the honours that we have won on this happy day of victory. [Exeunt.]

FINIS.

if it be right
toward the general
Set him in the
eye & see it's the
And I will look on
with indifference
For let the god
spoke me, as I have
the name of him
more than I fear
Death
(Bunker)
Why in the
lines

CONCERNING THE DRAMATIC SIGNIFICANCE OF SCENES.

Drama is an art, and all art is but a representation of life. Now life is by no means a simple affair ; rather it is a highly complex whole, made up of different phenomena, each one of which is in itself a composite of miscellaneous ingredients. Nothing exists in entire isolation ; every little experience has had a past and at the same time is

an arch wherethro'

Gleams that untravell'd world, whose margin fades
For ever and for ever when we move.

Thus every event is a part of a scheme, contributing towards its consummation, and, according to that contribution, acquiring a significance of its own.

As in life, so in drama, all scenes are necessary parts of one whole ; but each one of them comes to have an importance of its own in view of the functions that it serves. Just as each phenomenon in life is multi-sided, similarly every scene in a play has a number of interests attached to it and can be studied from different angles of vision. For example there are the story interest, the character interest, the language interest, etc. The scene under discussion may also have a special feature of its own—a contrast or break. A consideration or an analysis of these various aspects of a scene—that is what is understood or implied by an explanation of its dramatic significance.

Story Interest. In the first place, a dramatic scene may be discussed from what is generally known as the plot point of view. A play is necessarily a story. A story artistically arranged comes to assume the name and character of a plot, which, besides the systematic narration of events, aims at what is technically called the "effect" of the piece. The dramatic value of a scene, therefore, should be determined from these two standpoints, namely, the narration of events, and the contribution it makes to the total effect of the play. In the classical drama, the task of the playwright was comparatively easy ; for the "Unities" of

time, place and action saved the plot from all entanglements, and the "Chorus" marked the different stages in the development of the action. In the romantic drama, however, the "Unities" are not observed, the "Chorus" is absent, and no extraordinary device is employed to mark the onward march of the story.

Thus the author has to depend upon individual scenes for the introduction of the hero, the heroine, and the villain, the starting of the action and the counter-action, the climax, the fall and the *denouement*, and for sundry other things. On individual scenes also does he depend for the insertion of sub-plots or by-plots, and their harmonious blending with the main plot. These are the various heads under which a scene can be considered in order to determine its dramatic significance from the story point of view. The questions that we should put to ourselves while tackling this particular side of a dramatic scene, are, "How far does it advance the main action of the play? What contribution does it make to the plot of the drama?"

Character Interest. The character interest of a scene should be *the next* important thing to deserve the student's attention. A drama is a narrative of human deeds. These deeds are for the most part expressive and representative of human character. Whatever 'action' or 'dialogue' is incorporated in a dramatic scene, has got to be studied in relation to the *dramatis personæ* concerned. Some scenes may be more important, from this point of view, than others. More or additional light may be thrown on the chief figures. New characters may be introduced. One may see 'spots in the sun' or behold the silvery lining of the proverbial saying. There may be occasional flashes of virtue in the villain or regrettable lapses on the part of the hero. This should put the reader on his guard while interpreting character. In this respect individual scenes serve as a corrective to the "ultimate effect." If they are not considered in this light, the total impression is sure to be misleading.

Language. No appreciation of a scene is complete without due regard to its style. The very way in which persons of the drama clothe their ideas and feelings in words, is significant. In this category are included the various figure-references, the general tone of the speeches, and puns and quibbles, if any. A scene crammed with bombast can be easily distinguished from

one moving with a serene, easy flow. A court scene in this respect, is bound to be different from one laid in a churchyard ; and the conversation of Falstaff and Co. at a tavern is not similar to that of a family round an evening fire. The language of a particular scene, therefore, gives a fair estimate of the success or otherwise of the author in depicting his characters as well as the age and society to which they belong. Passages of exquisite poetry or moving pathos deserve special mention.

Miscellaneous. In addition to the foregoing, a scene may illustrate a number of points essential to the dramatic effect. Devices like the soliloquy, 'dramatic irony,' and side-scenes may occur as conspicuous traits of a part of the play. Again, the writer may have turned to a profitable use the element of contrast which is a prominent feature of all life. A contrast may be between scenes and scenes, one character and another, or the different circumstances of the same character. The factor of contrast heightens the effect by presenting opposite shades of character and circumstance, and, what perhaps is more useful and beautiful, makes the plot natural and the action probable.

Sometimes the main story pauses for a while to give place to a by-plot or to present a scene with the object of setting back the heightened effect of the previous scene. Even this "break" or "pause," as it is usually termed, serves a dramatic purpose. It might relieve the tension of feeling of the audience or prevent the action from verging on the extreme.



ACT I

SCENE I.

Summary. The play commences with comedy. Scene I introduces us to the streets of Rome and acquaints us with the conditions of the city. It is concerned with Cæsar's triumph. All the Roman citizens are out in the streets to "make holiday, to see Cæsar, and to rejoice in his triumph." At their heels are two Tribunes, Flavius and Marullus, who have no sympathy with Cæsar and are, therefore, chasing the multitude home. Flavius demands of one citizen, and Marullus of another, what 'trade they are'. There follows a brief and snappy conversation between the two citizens and the Tribunes. The latter scold the people for their ingratitude in deserting the sons of Pompey and scattering flowers "in his way that comes in triumph over Pompey's blood." They make a stirring appeal to their loyalty and devotion to Cæsar's late rival. It does their heart good, however, to see that their speech has an effect on the mob who "vanish tongue-tied in their guiltiness." The Tribunes then go different ways, Flavius to disrobe the images of Cæsar wherever he finds them "decked with ceremonies," and Marullus to chase away the rest of the crowd from the streets.

Borrowings from Plutarch.

(1) Cæsar's triumph over the sons of Pompey.

Cæsar "went into Spain to make war with the sons of Pompey.....this was the last war that Cæsar made. But the triumph that he made into Rome for the same did as much offend the Romans, and more, than anything that ever he had done before: because he had not overcome captains that were strangers, nor barbarous kings, but had destroyed the sons of the noblest man of Rome, whom fortune had overthrown."—*Life of Cæsar*.

(2) Disrobing of the images by the Tribunes.

"After that there were set up images of Cæsar in the city, with diadems upon their heads like kings. Those the two Tribunes, Flavius and Marullus, went and pulled down, and furthermore meeting with them that first saluted Cæsar as king,

they committed them to prison."—*Life of Cæsar*.

Deviations from Plutarch.

(a) Shakespeare has taken the license of combining two historical events. Cæsar's triumph took place in October, B. C. 45; the feast of Lupercalia in February, B. C. 44. The action of the Tribunes, as here related, was taken at the Lupercalia. The dramatist's departure from historical fact helps to confine the action of the play within narrow limits. Scattering of the events over a longer period would have been a dramatic error on the part of Shakespeare.

(b) The picture of the Roman mob out in the streets to do honour to Cæsar is entirely Shakespeare's own creation. The portrayal is nothing short of a wonder.

Dramatic Significance.

High praise has been bestowed upon Shakespeare for his opening scenes. *Actus Primus, Scœna Prima* is, without doubt, the true touch-stone of a playwright's greatness or otherwise. The first care of a dramatist is to let us know where we are. In other words the situation or the state of affairs must be put in the possession of the reader or the audience. The Prologue, which is at best an artificial device, is generally discarded by Shakespeare, and the required information is given to us by properly dramatic means. The author's next care is to get his action under way or at least to throw us a hint of what is to follow. These are the two functions that most of Shakespeare's opening scenes fulfil. The task is obviously one of enormous difficulty, but Shakespeare accomplishes it to perfection and in a highly artistic fashion.

This scene serves the purpose of a prologue: it presents to us in a clear and striking manner the state of affairs in Rome at the time of the opening of the play. The great speech of Marullus acts as a connecting link between the "before" and the "after". We badly needed a reminder of the fact that Cæsar has been engaged against his own countrymen. Pompey the Great had already been put out of the way. This time Cæsar comes home in "triumph over Pompey's blood." But the defeated cause has still staunch sympathisers in Rome: the embers are not altogether extinct. To a number of Romans,

Cæsar's return from Spain is no occasion for public rejoicing. His ambition is fraught with danger. Unless *the growing feathers are plucked from Cæsars wing and he is made to fly an ordinary pitch*, it is possible that having attained to the position of undisputed master of the Roman world he may "disjoin remorse from power" and carry his high-handed policy to inordinate lengths. "Then, lest he may, prevent." The Tribunes have, therefore, undertaken to curb and put down his power. They do not realise, however, that it is utterly beyond their strength to clip Cæsar's wings. "But if open and official means (such as they are employing) be inadequate to accomplish the end in view, there is a darker and more secret way which others still more resolute may employ, and this will not fail." Now this is exactly where and how the main action of the play gets a start.

Another remarkable thing that Shakespeare does in this scene is the admirable picture of the Roman populace. The mob may be looked upon as one of the most important *dramatis personæ* in the tragedy of *Julius Cæsar*. Its presence gives the play a breadth and picturesqueness which it could not have otherwise. The dramatist has portrayed the common people as ignorant, stupid, fond of *tamasha*, and negligent of their proper duties in their eagerness to enjoy fun. They do not seem to care much for either Cæsar or Pompey. If one is tweedledum, the other is tweedledee. What really matters to them is the amusement of the moment. Again, they are represented as extremely fickle. A plausible speaker can persuade them easily, and a popular leader can win them over in no time. At the beginning of this scene these people are full of enthusiasm over Cæsar's triumph; after a rebuke from the Tribunes they "vanish tongue-tied in their guiltiness." This proves that these commoners are incapable of judging a case on its own merits and are swayed entirely by the impulse of the moment. Nevertheless they are a factor to reckon with, and any statesman worthy of the name can use them as a lever to make or mar empires. Shakespeare completes his wonderful portrait of the Roman mob subsequently. In the very first scene of the play, he straightway introduces us to the Roman populace not without cause. Whereas he explains to us here the attitude of Rome towards Cæsar, he affords us a simple yet significant illustration of the

fickleness of the mob, a point which is going to mean a lot at a later and important stage of the story.

"This scene therefore prepares our minds for the action of the play, the interest of which centres in the conspiracy against Cæsar and its consequences, in the motives of the conspirators and the subsequent effects upon their characters." At the same time it furnishes us with useful information regarding what has gone before. Thus it performs the two well-known functions of an opening scene. It contains the keynote of the main action of the play, *viz.*, hatred against Cæsar. The underlying force is also sketched here. The power of the mob is a force external to the action of the drama. All the same every sane critic will admit that it underlies and determines that action. And we know that in such cases Shakespeare is in the habit of beginning the play with the underlying force, as, *e. g.*, the Ghost in *Hamlet*, the Witches in *Macbeth*, and the storm in *The Tempest*.

It is worth noting that the commoners speak in prose while the Tribunes express themselves in verse. An important use to which Shakespeare puts prose in his plays is in the case of low-class people.

Notes, Explanations, References, etc.

1. *Hence! home*—away! go home. The verb of motion is often omitted in rapid or excited speech.

Idle creatures—lazy fellows; mere vagabonds. Flavius is scolding the people for lounging about in the streets.

Flavius and Marullus being Tribunes have some authority over the commoners or plebeians. At first the Roman nation was divided into two classes or orders—(a) patricians or members of the aristocratic section, (b) plebeians or the common people.

In B. C. 494 the plebeians, who were politically at the mercy of the patricians, left Rome for Mons Sacer and refused to return till their grievances were redressed. They were prevailed upon to come back on condition that they would be allowed to elect two of their class as Tribunes every year. These Tribunes were magistrates of the people and were given

special powers to protect any commoner from the action of some other magistrate and to veto any measure brought forward by another magistrate. With the passage of time the number of yearly Tribunes was increased to ten, two from each of the five classes of plebeians. Their powers and privileges also grew. These were curtailed by Sulla who had found the Tribunes an obstacle in his desire to take the government into his own hands. After the fall of Sulla, Pompey who had risen to the helm of affairs came into favour with the popular party by restoring to their Tribunes their former position. This is why Marullus speaks highly of Pompey and scolds the people whose memory is proverbially short for their ingratitude towards their great benefactor and well-wisher. Cæsar with his eagle-eye saw that the Tribunes used their right of veto only as a political weapon in the interests of the patricians. The student will do well to remember that the office of the Tribune was at the time merely a step in a political career, and the holders of this position had long since ceased to be champions of the cause or the rights of the plebeians.

Get you home—‘you’ is here used reflexively—‘yourself.’

2. *Holiday*—a holy day; a day set apart for the celebration of a religious festival—one on which no work was allowed to be done.

What!—an exclamation often used to express surprise and impatience.

3. *Mechanical*—of the artisan class or working-men. *Mechanical* is derived from the noun “machine.” Mechanical labour was looked upon as inferior to “skilled” or “artistic” labour because “it does not demand high brain power in the worker, and coarsens the hand.”

“Shakespeare, in the opening scene of *Julius Cæsar*, has marked very distinctly the difference between the citizens of this period and the former period of *Coriolanus*. In the first play they are a turbulent body. They would revenge with their pikes: the wars would eat them up. In *Julius Cæsar*, on the contrary, they are ‘mechanical’—the carpenter or the cobbler.”
—*Knight*.

Ought not walk—the only instance in Shakespeare of the omission of *to* after *ought*.

4. *A labouring day*—a day for labouring ; a day meant for work ; a week-day—opposite of ' Sunday ' or ' holiday.'

4, 5. *Sign of your profession*—tools employed or dress worn in the exercise of the particular trade. Much ink has been spilt over the controversy regarding the supposed reference in this expression. No such law at Rome, or in Elizabethan England, has been brought to light. Nor is there any reference to the laws of the trade-guilds or to the sumptuary laws. Flavius simply means, ' What business have you to put down your, tools on a working day.' And some of these tools—the 'leather apron and the 'rule'—are actually mentioned by one of the Tribunes later on.

What trade art thou ?—what tradesman art thou ? what is thy profession ?

Thou—the usual form of address in old English among friends, by superiors to inferiors, and in anger to strangers. When the other commoner is addressed as ' you ', the politeness is ironical.

6. *Why,.....carpenter*—the reply of this citizen is curt and disdainful. ' Why ' is used here colloquially as a mere expletive.

7. *Apron*—a long garment worn by mechanics and assistants in laboratories as well as hospitals over the dress to protect the clothes from being spoiled.

Rule—a wooden scale—*paimana* in our vernacular—for measuring and keeping lines straight. Perhaps it will be news to some that the use of the word in the sense of a " principle of action " or " regulation of conduct " in order to keep us " straight " is derived from the meaning given above.

8. *What dost.....on ?*—what do you mean by appearing in the streets with your holiday clothes on ?

10. *Truly*—certainly. Shakespeare often uses this word in the beginning of a sentence to denote emphasis. A humorous remark is usually introduced with this word.

In respect of—in comparison with.

11. *As you.....say*—as one might say.

Cobbler. Here the second commoner who never misses a chance of a pun is quibbling on the word 'cobbler' which may mean (a) a maker and mender of shoes and boots, or (b) a bungler, botcher, a bad workman of any kind. While stating his occupation the humorous second citizen means the Tribune to understand 'cobbler' in the second sense. Marullus falls an easy prey to the trick, and so asks again "What trade art thou?"

The Elizabethans were very fond of quibbling or play upon words, where the speaker uses a word in one sense but the addressee understands it in another.

12. *Directly*—straightforwardly; not in an ambiguous or indirect manner. The roundabout answer has annoyed the sensitive Tribune who comes to 'thou' from 'you'. Notice that the commoners keep cool. The Tribunes lose their temper, and so they get more provoking answers from the citizens.

13. *Use*—practise; follow.

13—14. *With a safe conscience*—with a good conscience; without being ashamed of it; without violating the inner law of right conduct. The cobbler is an honest tradesman and claims to be a respectable member of society. *Which*—used for the whole sentence above, and not for 'trade.' *Mender*—repairer.

Soles—of shoes and boots. Here is, of course, another pun, since "sole" and "soul" sound alike but have different meanings. The latter sense is suggested by the previous word "conscience." The same quibble occurs in *The Merchant of Venice*, IV., 1, 123:—

"Not on thy sole, but on thy soul, harsh Jew,

'Thou makest thy knife keen.'"

16—17. *What trade.....trade?*—the Tribune loses patience as well as temper. The citizens, on the other hand, are quite cool and calm. This contrast adds to the humour of the witty encounter.

Knave—not used in a bad sense in Shakespeare's time. The word means here 'a fellow.'

Naughty—wicked; worthless; good for nothing. This term is now chiefly applied to children, but in Elizabethan English it was used in a much stronger sense.

18. *Beseech*—pray.

18—19. *Be not out with me*—don't be angry with me; do not quarrel with me.

If you be out—if you are out at heels; if your shoes stand in need of repairs. There is a pun on the word 'out'. The first 'out' is used in the sense of 'angry'; the second is used in the sense of 'torn' or 'peeping out' as in the expressions "out at elbows," "out at heels," etc.

Mend you—Here is another quibble. The cobbler means to say 'mend your shoes'; but Marullus takes him to mean that he will mend or correct him. The whole trouble is here: the Tribune understands 'mend' as meaning '*marammat karana*,' a Hindustani phrase expressive of a thrashing.

18—19. *Nay I beseech you.....I can mend you.* This is what the second citizen says in reply to the enquiry of Marullus the Tribune as to what trade he was following. The Tribune possesses no sense of humour. He is already annoyed at the first reply of this commoner. The citizen, at least ostensibly, tries to appease him, but he makes matters still worse. There is a play on the words 'be out with,' and then again on the word 'mend.' The first 'be out' means 'be angry'; the second 'be out' is used as equivalent to 'your heels peep out of your shoes because of their rottenness.' The citizen uses 'mend' in the sense of 'repair your shoes.' The Tribune, however, takes it to mean 'set right or punish.' It is therefore that he flares up. The cobbler means to say (although he continues to quibble): "Do not be angry with me; yet if you be out at heels (*i.e.*, if your shoes have holes in them), I can repair or cobble your shoes for you." Marullus understands the reply as "Do not be wroth with me; yet if you persist in your anger, I can give you a sound thrashing so as to correct you." The result is that instead of mending matters, the citizen makes the Tribune all the more angry. We can be sure he enjoys the fun thoroughly. The readers, the audience, and the by-standers are immensely amused too at this jugglery of words.

21. *Saucy*—impudent; cheeky; *gustakh* in Hindstani.

22. *Cobble you*—mend your shoes for you. 'You' is used here in the same sense in which 'me' is used in the sentence "Make me a stool, please."

24—25. *Live by*—make my living by.

Awl—a kind of needle with which cobblers make holes or stitches in leather.

All that.....awl—I make my living as a cobbler. There is a pun here between 'all' and 'awl.'

Meddle—interfere.

25—26. *No tradesman's matters, nor women's matters.*

The cobbler means perhaps that he has no concern whatever with the affairs of a tradesman or of women. There is not the remotest link of association between the two expressions. The best way of looking at the whole thing is to suppose that the speaker does not mean anything in particular. An intelligible emendation of the sentence has been suggested by Dr. Forster who reads it as—"I meddle with no trade,—man's matters, nor woman's matters, but with awl."

But withal—but at the same time.

Indeed. The citizen seems to make some sort of distinction between 'truly' and 'indeed.' This is nothing but a stroke of humour.

26—27. *Surgeon to old shoes.* This is only a dignified title for a 'cobbler.' It will be interesting to note, however, that the original meaning of 'surgeon' is 'one who works with his hands.'

When.....danger—when they are about to collapse; when they are rather the worse for wear.

Recover—another quibble on the two senses of recover: (a) to cause sick people to get well, as the surgeon or doctor does, (b) to put fresh leather on old boots as the cobbler does.

28. *Proper*—handsome. The literal meaning of 'proper' is 'one's own.' Then it came to denote 'what is peculiar to, suitable to, a person,' and so 'comely'. Shakespeare frequently uses the word in the sense of 'fine, handsome-looking.'

Neat's leather—cow-hide. 'Neat' means 'cattle' from old English 'neat.'

29. *Handiwork*—work done by the hand.

As *proper*.....*handiwork*—as fine fellows as ever wore shoes have patronised those of my making.

31. *Wherefore*—why.

Art not—are you not.

In thy shop—at work.

32. *Lead*.....*streets*—roam about in the streets at the head of this group of workmen. There is no reason to think that there is any suggestion of the second citizen's acting as the formal leader of the party. It is just possible that 'from the leading part he takes in the conversation the Tribune assumes that he is acting as the ringleader.

33. *To wear*.....*shoes*--so that these men, by walking about the streets, may wear or tear their shoes and then be under the necessity of coming to me to have them repaired.

34—35. *Make holiday*—are celebrating a holiday; are enjoying ourselves. *Indeed*—The cobbler is fond of prefacing his speeches with "Truly, Sir," as in lines 10 and 24, and, as in the latter case; he here qualifies his 'Truly' by 'Indeed'. One commentator has observed that 'Truly' often introduces, in Shakespeare, not a real but a jesting reason, whereas 'Indeed' introduces the real reason.

This second commoner does not take the Tribunes seriously: his attitude towards them is one of insulting indifference. The Tribunes may do their utmost to impress their dignity and importance on him, but he remains unaffected. The fellow's jesting is not at an end, although here he seems inclined to speak 'directly'.

Triumph—the procession of a victorious general into and through Rome. The hero was borne in a four-horse chariot, preceded by the captives and spoils taken in war, and followed by his own troops. After passing in state along the *Via Sacra* he went up to the Temple of Jupiter to thank the gods,

This triumph took place in September, B. C. 45, when Cæsar returned from Spain where at the battle of Munda, in March 45 B. C., he had defeated the son of Pompey and crushed the last opposition against himself. Shakespeare dates the triumph six months later (February, 44 B. C.) with a view to show Cæsar at the zenith of his glory. For dramatic purposes a playwright finds himself free to depart from historical accuracy ; he is given "poetic license," as it is called.

36. *Wherefore rejoice, etc.* The partisan spirit of the Tribunes breaks out here. In their opinion Cæsar's victory is no occasion for public rejoicing. This triumph of his was distasteful to many of the nobles who had sympathised with Pompey. Marullus states his reasons in the following part of the speech. It was a triumph not over barbarian enemies of Rome, but fellow-Roman citizens. It had added nothing to the coffers, greatness or glory of Rome. Rather it was a triumph over the blood of him who was only recently the idol of the Roman populace. This rejoicing on the part of the multitude would, therefore, bring on their heads "the plague that needs must light on this ingratitude".

Campbell has written an interesting as well as instructive note on this speech of Marullus. "It is evident," he says, "from the opening scene of *Julius Cæsar* that Shakespeare, even when dealing with classical subjects, laughed at the classic fear of putting the ludicrous and sublime into juxta-position. After the low and farcical jests of the saucy Cobbler the eloquence of the Roman Tribune, Marullus, 'springs upwards like a pyramid of fire'.... It can be no exaggeration to say that these lines are among the most magnificent in the English language. They roll over my mind's ear like the lordliest notes of a cathedral organ, and yet they succeed immediately to the ludicrous idea of a cobbler leading a parcel of fools about the streets, in order to make them wear out their shoes and get himself into more work."

Conquest—booty ; spoil. *What conquest.....home ?*—"what fruits of victory has he brought home with him ?" Some editors think that 'conquest' is used here in its ordinary sense of 'conquered territories.' Cæsar's victory has not added any fresh territories to Rome.

It should be remembered that the questions in this speech are 'rhetorical' questions and as such do not expect an answer.

39. *Tributaries*—conquered kings who had to pay tribute either in money or corn, etc., to the Romans. The victory brought no new territory and no spoil.

39. *To grace*—to do honour to ; to shed glory on.

Captive bonds—the bonds of captives ; fetters such as are put on prisoners. The phrase is an instance of "transferred epithet." The bonds are not captive, but those who wear them are captives. It was the custom for prisoners of war to march behind the chariot of the victorious general in his "triumph" and thus render it glorious by displaying the spectacle of his power. Sometimes these "captives" suffered the humiliation of being tied to the wheels of his chariot and dragged along.

40. *Blocks*—i. e., of wood—men devoid of feeling and incapable of exercising their reason or judgment.

Stones—hard-hearted creatures.

The commoners are as void of feeling as wood and stone. Want of feeling is unnatural in men ; therefore they are worse than senseless or inanimate things.

Senseless—without feeling ; lifeless.

42. *Knew you not Pompey ?*—have you forgotten Pompey already ? was he not only recently your favourite hero ?

The Tribunes belong to Pompey's party.

Pompey—Cneius Pompeius Magnus, born B. C. 106, was stabbed in September, 48, when he was about to land at Alexandria after his defeat at Pharsalia. With Cæsar and Crassus he formed the first triumvirate—the three men who divided among themselves the government of the Roman empire as the result of a civil war in Rome. Alarmed at the growing power of Cæsar, Pompey entered into alliance with the senatorial party which was opposed to Cæsar. He was defeated by his great rival at Pharsalia in B. C. 48.

Many a time and oft—over and over again. This is an instance of “tautology” or repetition of an idea in order to emphasise it.

43. *Climbed up to*—mounted to the top of.

Battlements—walls protected with defensive works or parapets surmounting walls of a fortified building.

44. *Chimney-tops*—an anorchronism. The smoke of Roman houses went out “through the windows, doors, and openings in the roof.”

45. *Your infants.....arms*—holding your infants in your arms, so that even your children might not miss the spectacle.

46. *Live-long day*—all through the day, however long it might be.

With patient expectation—calmly waiting. Many words in Shakespeare are derived from Latin. Thus “expectation” here means “waiting.”

47. *Pass the streets*—pass through or along the streets.

48. *Saw his chariot but appear*—caught sight only of his chariot, before seeing Pompey himself.

The Tribune is evidently referring to the triumphs of Pompey. The Romans gave Pompey three triumphs: (a) in B.C. 81, for his victories in Africa, (b) in B. C. 71, for his victories in Spain, (c) in B. C. 61, for his victories in Asia.

49. *An universal shout*—a shout of all voices raised at once; a shout in which all the spectators of the ceremony joined.

50. *Tiber*—the name of the river on which Rome is situated—the chief river of Italy.

Trembled.....banks—shivered or shook to its bottom. English poets, as a rule, personify rivers as feminine. but the Romans always spoke of Tiber as “Father Tiber”.

51. *Replication*—echo; reverberation.

52. *Concave*—hollow. This word perhaps signifies that the current of the river had worn a deep channel, so that the banks stood up like steep walls on either side.

48-52. *And when you.....concave shores.* The Tribune Marullus administers, in these lines, a stern rebuke to the citizens for their participation in the triumph of Cæsar as well as for their forgetfulness of the greatness of Pompey. The Tribunes are, as is apparent, partisans of Pompey, and do not want the mob to join in the celebrations in honour of Cæsar. Marullus reminds them of the days when Pompey was the idol of the Roman nation. There was a time, he says, when they gloried and delighted in the triumphs of Pompey—when they all would come out in a procession to have a view of the triumphal chariot of Pompey, the conqueror, and raise such a tremendous shout of welcome as to make the river Tiber shiver to its bottom. Their voices started echoes along its shores, so loud and violent was their acclamation of him who was until recently their favourite hero. How could they be indifferent to him now that he was no more. Surely it would be the blackest ingratitude on their part to insult the soul of one who was once their idol.

53. *Best attire*—holiday dress ; fine clothes.

54. *Cull out a holiday*—choose this day as one of rejoicing and holiday-making. "Children 'cull' or gather flowers to make a holiday garland. So the word suggests 'choosing out' this day and 'celebrating' it as a holiday. The word leads us to the idea of 'strewing flowers' in the next line."

55. *Strew*—scatter. *In his way*—in the way of him, etc.

56. *That comes in triumph*—who is entering the city in a procession to celebrate his victory.

Pompey's blood—Pompey's sons, one of whom, Gnaeus, had been killed at Munda. This triumph of Cæsar is being celebrated in honour of that victory.

N. B. It will be well to remember that this triumph was distasteful to many of the nobles who were admirers and supporters of Pompey. Never before in Roman history had a general enjoyed a triumph for a victory over Roman citizens. This one of Cæsar gave offence to a number of Romans, for it was a triumph not over barbarian enemies of Rome, but fellow Roman citizens. The Tribunes who were jealous of Cæsar's growing power scold the commoners for their demoralization.

sation. The first scene serves two functions. In the first place it gives up an indication of the feeling of Rome towards Cæsar : for his pre-eminence he has jealous enemies among the official classes, but with the crowd he is very popular. In the second place we are shown in the scene the fickleness of the mob and their readiness to be led by any demagogue.

59. *Intermit*—ward off ; avert. The word usually means “put off for a time” but here it is used in its classical sense “to omit” or “suffer to pass away”.

Plague—divine curse ; the visitation of the wrath of gods. There is an allusion to the ten plagues that visited Egypt in the time of Pharaoh.

60. *Needs*—necessarily. *Light*—alight ; descend.

That needs... ingratitude—which must certainly, if you do not kneel down in penitence, visit you as a punishment for your ingratitude to Pompey.

58—60. *Run to.....ingratitude*. In these lines Marullus the Tribune exhorts the commoners to atone for their sin of participation in the celebrations of the triumph of Julius Cæsar. By taking part in these celebrations they have rendered themselves guilty of a heinous sin. They have thus shown their ingratitude to Pompey who was once their hero, for Cæsar comes “in triumph over Pompey’s blood.” For this sin of theirs the gods are likely to punish them with plagues or other evils. The Tribune asks them to kneel down in penitence so that their repentant prayers might move the gods to withhold the penalties, for

What’s in prayer but this two-fold force,
To be forestalled ere we come to fall,
Or *pardon’d being down* ?

61. *Good countrymen*. A form of address quite characteristic of the speaker. Flavius speaks to the citizens in a gentle style. Marullus is a bully, much given to rating and blustering. Although the characters of the Tribunes are not much developed and occur only once in the play, there are touches discriminating the two. Marullus thinks too much of himself and his rank. He cannot put up with evasions and quibbles ; the first pun of the cobbler annoys him, the second one pro-

vokes him still further, and the third threatens an explosion. Flavius is cast in a different mould. He is more soft spoken, gentler-disposed, and more sensible. It is his interposition that puts a stop to the evasions and the quibbles of the cobbler.

For this fault—to atone for this sin of ingratitude to Pompey.

62. *Of your sort*—of your class.

63. *Draw*—take. *Weep your tears*—shed your tears. The expression is rather unusual. We should not, in modern English, speak of weeping tears absolutely, though we might say, "weep tears of joy."

64. *Lowest stream*—the water at its lowest level.

65. *Do kiss...of all*—rises up to the top of the bank where it is highest. The word "kiss" implies a gentle rising of the stream. Here we have an instance of Shakespeare's favourite form of metaphor. The dramatist transfers human emotions and actions to lifeless objects, endowing nature, as it were, with human attributes. At the time of raining the "sky weeps"; the thunder "growls"; the morning sun "stands tiptoe on the misty mountain-tops." English poetry abounds with this sort of metaphorical language. In Shakespeare, however, we have it at its best.

61—65. *Go, go,.....of all*. These words spoken by Flavius are simply an echo of the advice which his fellow-Tribune has given to the multitude. Flavius asks the people to assemble on Tiber banks and there, in atonement for their fault, shed tears into the river and so swell its waters that even at the lowest tide they reach the top of the banks in their highest part.

There is an amount of exaggeration and hyperbole in these lines, which is excusable in poetry. This sort of hyperbole is not uncommon in Elizabethan literature, in which "sighs and tears" are frequently likened to "storms and floods."

Exeunt citizens—all the commoners disappear or go off the stage. The people have no minds of their own. They are just like "dumb, driven cattle," led sometime by one demagogue and sometime by another. Throughout the play their part is

humble and inglorious. They are always influenced by the orator of the moment. The only remarks they are capable of consist of "dittoes" to whatever speaker is trying to influence them, or low comedy and quibbling such as we find at the commencement of this scene.

66. *Basest metal*—inferior disposition or these men of the lowest character. Deighton explains the phrase as "the metal of even the basest of them." Hudson says, "In *basest metal* Shakespeare probably had *lead* in his thought. So that the meaning is, that even these men, though as dull and heavy as lead, have yet the sense to be tongue-tied with shame at their conduct."

The characters or dispositions of men are often compared to metals: some are noble, gold or even platinum; others base, lead or iron. The aristocratic view has been that the common people are made of different and inferior material.

67. *Vanish*—a very appropriate and picturesque word. The commoners creep away so silently and quickly that they may be said to "vanish," because they feel guilty in thus insulting the memory of their dead benefactor, Pompey the Great.

Tongue-tied—speechless. *In their guiltiness*—overwhelmed with the sense of their sin.

68. *Capitol*—Temple of Jupiter, chief god of the Romans, situated on the Capitoline Hill. It was one of the most magnificent buildings in Rome, and was so-called from the bleeding head—*caput*—which was discovered in digging the foundations.

Shakespeare appears to use the term Capitol for the citadel or for the whole hill upon which the temple was built, and seems to have thought that the Senate met there.

69. *Disrobe the images*—strip from the statues of Cæsar the laurel wreaths with which they had been crowned, and the bright cloths with which they had been draped.

70. *Deck'd with ceremonies*—decorated with festal ornaments, scarves, diadems, etc.

A little after, these "ceremonies" are referred to as "Cæsar's trophies." In the second scene of this Act, we learn that "Marullus and Flavius for pulling scarfs off Cæsar's images

are put to silence. Plutarch tells us that the crowning of the images was a second attempt to sound the popular disposition.

72. *Feast of Lupercal*—or Lupercalia, an annual festival held in Rome on the 15th of February. Romulus and Remus, the legendary founders of Rome, were said to have been found on the side of a hill with a wolf (Latin *lupus*) suckling them. The place of their discovery came, therefore, to be known as the Lupercal. The festival was held at this place, but in the course of time it had become connected with the worship of Pan Lupercus, the god of fertility and the protector of sheep against wolves. The place contained an altar and a grove where goats and dogs were sacrificed to Lupercus.

This year some priests of the Julian house, to which Cæsar belonged, were to participate in the celebration of the festival, and Cæsar himself was to preside over the function. This accounts for the hesitation on the part of Marullus.

73. *It is no matter*—that does not matter; do not mind that.

74. *Trophies*—"ceremonies." The literal meaning of 'trophe' is a pile of arms and spoil taken from the enemy arranged on the field of battle by the conquerors as a token of the defeat of their foes. The word is thus used in the sense of any symbol of victory.

I'll about—I'll go or walk about.

75. *Vulgar*—rabble; common multitude.

76. *Thick*—is a dense crowd.

77. *These growing feathers pluck'd*—the plucking of these growing feathers. 'Feathers' is used here to denote the honours which are now being heaped on Cæsar. *Pluck'd*—pulled out; stript off.

From Cæsar's wing—Cæsar is represented here as a hawk. The metaphor is taken from falconry. Feathers were often plucked from the hawk's wing to prevent his escape.

78. *Fly an ordinary pitch*—keep his ambition within the bounds of moderation. 'Pitch' is a technical term for the highest point to which a hawk can fly.

79. *Soar—fly. Above the view of men—far out of the sight of men.* The idea is that Cæsar will become an irresponsible despot.

80. *Servile fearfulness—slavish terror.*

77-80. *These growing feathers.....servile fearfulness.* These lines spoken by Flavius conclude the first scene of the first Act. They contain a metaphor. Cæsar is likened to a falcon. The "growing feathers" are the honours and the additional powers which are being heaped upon him. The Tribunes are jealous of Cæsar's growing importance. They are anxious to pluck off these growing feathers from Cæsar's wing. Just as a hawk is prevented from escape by pulling out a number of feathers from its wings, similarly the checking of these honours to Cæsar, the Tribunes believe, will prevent more being paid to him. If they take care to deprive Cæsar of these increasing honours, they will succeed in restraining his ambition within the bounds of moderation. If the great general is deprived of the opportunity of thus acquiring a hold on the public mind through the erection and crowning of images in his honour etc., he will not be able to rise in his ambition, elevate himself to the position of a 'god', and the plebeians will escape the doom of servitude. In other words, Marullus and Flavius are, as they take it, doing their part in preventing Cæsar from developing into an autocratic tyrant.

The passage indicates the growing power of Cæsar and the feeling of official Rome towards him.

Important to note.

SCENE II.

Summary. He whose name is "sounded most" in Roman history now appears on the scene. Accompanied by Antony, Calpurnia, and others, Cæsar enters on the stage in a procession which is on its way to the Forum to witness the Lupercalia. Antony is to run the course and Calpurnia is advised to be touched in this holy chase so that she may cast off the curse of sterility.

The ceremony is interrupted by somebody crying out the name of the dictator in a shrill voice. This man turns out to be a soothsayer who warns Cæsar against the ides of March. "He is a dreamer;" says Cæsar, "let us leave him; pass."

Brutus, however, does not attend the festival. Cassius deliberately drops out of the procession, and approaches Brutus with a view to win him over to his designs. Cassius pleads with his friend to lay to heart the present condition of Rome, where one individual lords it over all others. Partly by speaking ill of Cæsar and partly by subtle flattery of Brutus, Cassius gets Brutus into a frame of mind when he will readily listen to his insinuation. During the time that the two friends are conversing, the shouts from the neighbouring Forum suggest to Brutus that the Romans are choosing "Cæsar for their king." The expression of this apprehension affords Cassius an opportunity of driving his appeal home to Brutus, and Cassius urges Brutus again and again to rise and set Rome free from one man's (Cæsar's) rule. The desired effect is produced in the mind of Brutus.

Cæsar and his followers presently recross the stage. There is no crown upon that head, but there are marks that indicate anger and disappointment.

"The angry spot doth glow on Cæsar's brow
And all the rest look like a chidden train :
Calpurnia's cheek is pale ; and Cicero
Looks with such ferret and such fiery eyes
As we have seen him in the Capitol,
Being crossed in conference by some senators."

As the procession passes by, Cassius and Brutus pull Casca by the cloak. The scene in the Forum is vividly rehearsed to the two friends by Casca. He tells them how a crown was offered thrice to Cæsar by Antony. Each time Cæsar put it by with the back of his hand, and subsequently fell in a swoon. Casca describes the whole thing as mere foolery, and says that by his manner of toying with the crown Cæsar had betrayed to all discerning persons an eager longing to wear it on his head. The fact that Cæsar had fainted is readily laid hold of by Cassius who has already been running him down. After Casca has finished his narrative, they all part, Cassius inviting Casca to dinner for the next day and promising to meet Brutus at his place.

Cassius being now left alone expresses his delight at his success with Brutus. He recognises the nobility of his character, but feels convinced at the same time that his natural hesitancy to play a part against Cæsar may be overcome by suitable arguments. To achieve his ends fully, Cassius determines to forge such letters as will infuse in Brutus the belief that all his countrymen look up to him for deliverance from the present tyranny.

Borrowings from Plutarch.

(1) The Lupercalia.

"At that time, the feast Lupercalia was celebrated, the which in old time men say was the feast of shepherds or herdsmen, and is much like unto the feast of the Lyeæses in Arcadia. But however it is, that day there are diverse noblemen's sons, young men, (and some of them magistrates themselves, that govern then), which run naked through the city, striking in sport them they meet in their way with leather thongs, hair and all on, to make them give place. And many noblewomen and gentlewomen also go of purpose to stand in their way, and do put forth their hands to be stricken.....; persuading themselves that, being with child, they shall have good delivery; and so, being barren, that it will make them to conceive with child."—*Life of Cæsar.*

(2) The offer of a crown to Cæsar at the Lupercalia, and Cæsar's refusal of the crown.

"Antonius, who was Consul at that time, was one of them that ran this holy course...and he came to Cæsar, and presented him a diadem wreathed about with laurel. Whereupon there rose a certain cry of rejoicing, not very great, done only by a few appointed for the purpose. But when Cæsar refused the diadem, then all the people together made an outcry of joy. Then Antonius offering it him again, there was a second shout of joy, but yet of a few. But when Cæsar refused it again the second time, then all the whole people shouted."—*Life of Cæsar*.

(3) Cæsar's offering his throat to cut.

"Cæsar, in a rage, arose out of his seat, and plucking down the collar of his gown from his neck, he showed it naked, bidding any man strike off his head that would."—*Life of Antony*.

(4) Cæsar's distrust of Cassius.

"As for those fat men and smooth-combed heads, quoth he, I never reckon of them; but these pale-visaged and carrion-lean people, I fear them most, meaning Brutus and Cassius."—*Life of Cæsar*.

(5) The conversation between Cassius and Brutus.

"Therefore Cassius, considering this matter with himself, did first of all speak to Brutus, since they grew strange together for the suit they had for the prætorship.....Cassius asked him if he were determined to be in the Senate house the first day of the month of March, because he heard say that Cæsar's friends should move the council that day, that Cæsar should be called king by the Senate.....'For myself then,' said Brutus, 'I mean not to hold my place, but to withstand it, and rather die than lose my liberty.' Cassius being bold, and taking hold of this word: 'Why,' quoth he, 'what Roman is he alive that will suffer thee to die for thy liberty?'"—*Life of Brutus*.

Deviations from Plutarch.

(a) In the portrayal of Brutus's character, Shakespeare somewhat departs from Plutarch. In Plutarch, Cæsar "did not trust Brutus overmuch." Shakespeare remains silent about what may lessen our respect or admiration for Brutus.

(b) The cause assigned by Shakespeare for the difference between Cassius and Brutus is the mental conflict in the latter. Plutarch says the quarrel was due to their rival candidature for prætorship.

(c) Cassius's description of the swimming match and of Cæsar's fever is missing in Plutarch.

(d) The characterisation of Casca is entirely Shakespeare's own.

(e) The swooning of Cæsar is not mentioned in Plutarch. As a matter of fact, Shakespeare departs from his original in the whole characterisation of Cæsar. His disabilities alone are stressed. We see very little of the Cæsar of history.

(f) Another deviation from Plutarch is found in the introduction of Cicero into the account.

(g) In Plutarch there is no mention of Calpurnia at the Lupercalia. Shakespeare vitally connects her with the holy course.

Dramatic Significance.

The dramatic significance of this scene cannot be overestimated. Scene II is practically a continuation of Scene I. It completes what is but commenced in the preceding scene. The opening scene places before us, in the words of Coleridge, "at one glance both the past and the future in some effect which implies the continuance and full agency of its cause." "The degrading passion for shows and public spectacles, and the overwhelming attachment for the newest-successful war-chief in the Roman people" are contrasted with the jealousy of the Tribunes who represent the higher classes of the empire. In other words the last scene has made us familiar with the Roman surroundings and given us a glimpse of the conditions of the time. Who are the prominent figures that stand against this background? What sort of people are they? What is the problem that exercises the minds of at least some among them? These are the questions that are answered, though not fully, in the second scene of the first Act. Together the first two scenes constitute what is usually known in dramatic criticism as the *Exposition*. We become soon conscious of the trend which events may be

expected to take. By the end of this scene a definite start is given to the main action of the tragedy.

This scene is of very great importance as far as the chief action of the play is concerned. The growing power of Cæsar is a menace to the freedom of the Roman nation. His absolute power is becoming offensive to a number of the Senatorial party. His personality and character, as we find them sketched in this play of Shakespeare, are fraught with danger to the honour and the safety of Rome. In the opinion of some among the nobles of the state, this tyrant should be put out of the way, or *at least* his ambition should be curbed. And one of them, *i. e.*, Cassius, has without doubt made up his mind with regard to this aspect of life in Rome. But he alone is incapable of performing the task. Hence the necessity of wining over Brutus. For Brutus is not only "Cæsar's angel," but the noblest of the Romans as well. As portrayed in the pages of *Julius Cæsar*, he is a *Mahatma*: whatever he says will pass as gospel word with the Roman populace; whatever he does will stand above scrutiny and suspicion. It is therefore that Cassius is at special pains to persuade Brutus to his purposes. He employs a number of tricks and stratagems to "whet Brutus against Cæsar." And he deserves to be complimented on his success in the undertaking.

The side hostile to Cæsar finds allies elsewhere—in the shouts the people raise in the Forum, in the story of the plain, blunt Casca, and most of all, in the intelligence which Cassius brings, that many Romans, besides Brutus, are 'chafing, under the hard conditions which the time is like to lay upon them,' and that these men look up to Brutus for leadership. At the end of the scene, Brutus is won over, and on his next appearance we find that he and Cassius have changed places. Cassius is the life and spirit of this scene. Afterwards it is Brutus who is the life and soul of the conspiracy.

It is clear, then, that this scene makes a valuable contribution to the plot of the drama. The chief interest of the tragedy centres round the conspiracy against Cæsar, followed by his assassination and the further consequences. The first and perhaps the most important step towards this conspiracy is taken here. In this sense the action of the play may be said to have got its start in the scene under discussion. "The last stages of the long

scene weave the web of intrigue, and let us see the dangers that are gathering round Cæsar. Suspense is awakened, and the problem for the audience, the question they wish to see answered, is whether Brutus will be persuaded by the subtle Cassius, or whether he will remain loyal to his friend, Cæsar. The motive of the play has already been disclosed, the struggle between idealistic patriotism and personal friendship in a man who is given to regulate conduct by abstract principles."

From another point of view, this scene may be regarded as of considerable dramatic significance. It introduces to us all the principal characters, and gives us the keynote of their temperament. Character, in Shakespeare, is of the utmost importance in relation to action. Bradley defines Shakespearean tragedy as *the story of action issuing from character or of character issuing in action*. All significant action—action that really matters—springs from character, and with this modification character may be said to be destiny in the tragic dramas of Shakespeare. The truth of this remark is amply borne out by what happens in *Julius Cæsar*. "We are not merely looking at a spectacle, the acting of a story, we are watching the very working of man's minds."

The opening scene makes mention of Cæsar. In this scene, the dictator appears in person. Shakespeare has represented him as vain, deaf, arrogant, superstitious, and even physically weak. As things are, we do not see much of him; but the servility of those around him is clearly shown. The dramatist gives us both an objective and a subjective view of the great general. To the world he is magnificent, triumphant, and imperial. To the conspirators he appears vain, arrogant, superstitious, physically disabled. But it is not exactly the Cæsar of history that we find here. He is a weak tyrant, not altogether worthy of the place he occupies. This picture of Cæsar is heightened by the playwright's skilful device by which, as Moulton says, "it is not the actual facts that we are permitted to see, but they are further distorted by the medium through which they reach us—the cynicism of Casca which belittles and disparages all he relates." And his only friend and would-be avenger, Antony, does not appear in a favourable light either. In this scene no indication is given of the talents of this man. "He seems

merely a parasite of the tyrant, a careless pleasure-seeker, with no thought or suspicion of the danger in which his patron stands, and the willing instrument of his ambition.

The struggle between two minds of opposite qualities is a favourite theme with the author of this tragedy. In *Othello*, this conflict manifests itself in the action and reaction between the hero and Iago who is the villain of the piece. In *Macbeth*, it shows itself in the way in which Lady Macbeth, through sheer strength of will, works upon the weakness of her husband to the detriment of the hero. In this scene may be witnessed the same strength between the intellectual force of Cassius and the moral nobility of Brutus. Brutus is "aloof, and mournful, his mind preyed upon by imaginary bookish ideals, but apparently without any notion that he could have any initiative in changing the course of events, till the idea is subtly suggested by Cassius." Cassius is cut out for a conspirator. In this scene Shakespeare holds the balance between Cæsar and Brutus: our sympathies are suspended, being neither with one nor with the other. If any character engrosses our attention, it is Cassius. He is the arch-conspirator.

"Such men as he be never at heart's ease,
Whiles they behold a greater than themselves."

Moulton is perfectly right in remarking that this scene "is a long scene, elaborately contrived so as to keep the conspirators and their cause before us at their very best, and the victim at his very worst. *Cassius is the life and spirit of this scene, as he is of the whole republican movement.*" We have nothing but admiration for the astonishingly skilful way in which he creeps into the mind of Brutus, and at length comes to possess it for the time being.

We also meet here the great female characters—Calpurnia and Portia. Cicero too is introduced into the account. As for Casca, Brutus rightly says

"What a blunt fellow is this grown to be!"

The man himself is proud of this bluntness. All the same in the hands of a clever man like Cassius he is as docile as a child.

The language interest of the scene is remarkable indeed. Most of the lines have become proverbial. Shakespeare is a skilful manipulator of the king's English, and in his hands it actually becomes "a thing of beauty," and as such "a joy for ever". Of this scene Knight writes : "Compare the dialogue in the first act between Cassius and Brutus, and the same dialogue as reported by Plutarch, for an example of the power by which the poet elevates all he touches, without destroying its identity." Even in the matter of language, the material that he borrowed underwent a magical transformation in the crucible of the great master's mind. The base metal is transmuted into one most precious and rare. Shakespeare's words are fine gold, his phrases pure platinum.

Another feature of his language is that Shakespeare selects the most appropriate form of expression for the sentiments and feelings of his characters. The occasion too plays an important part in the dramatist's choice. Cæsar's high and mighty tone, the impassioned nature of the dialogue between Cassius and Brutus, the soliloquy of the prime mover against the dictator—all these are most fittingly recorded in verse. Casca speaks in prose, not only because he is giving a mere account but also because prose is the most suitable medium for the speaker's assumed character here, *viz.*, that of blunt honesty.

The skill with which Shakespeare imitates life in this scene is admirable indeed. The procession and 'the feast of Lupercalia,' the triumph of Cæsar—this no doubt is the outward, the spectacular interest of the stage. To the groundlings—the *Changar Mohalla* people—there is more than enough here that is amusing in the highest degree. Like the mob out in the streets of Rome, they are fond of shows. And of *sheer pomp and show* there is plenty in this scene. That, however, is not the real interest of the drama. That which is going on behind and beyond this something spectacular, the men who stand in corners and talk in whispers—away from "the maddening crowd's ignoble strife"—that is what interests us the most and *in reality*. All this may seem ordinary and ineffectual ; yet *the real interest* of the play is here. "He's not dangerous !" so says the pleasure-seeking Antony in his usual careless strain, as he looks at Cassius over his shoulder.

"Simply gamesome, given to sports, to wildness and much company!" is Brutus's reading of the character of Antony as he sees him close to Cæsar in the triumphal procession. Wrong conceptions, each of them: they will soon turn out to be false. Yet they are cent per cent true the very judgments that we are blundering upon every moment of our lives. Appearances are often deceptive, and all that glitters is not gold. That is what makes tragedy of human life. "Drama holds, as 't were, a mirror up to nature!" Wonderful Shakespeare! verily, verily 'the grandest thing that the English nation has done so far!'

Notes, Explanations, References, etc.

Flourish—a number of trumpet notes sounded together to announce the approach of a king or ruler.

Antony for the course—Antony ready for his run round the city of Rome. On the auspicious occasion of the Lupercalia, the priests used to run up and down the city, wearing only a loin-cloth, and holding in their hands leather thongs to strike those women who stood in their way and were anxious to bear children. The superstitious believed that a stroke thus administered in the 'holy course' was a cure for barrenness.

Antony, being one of the priests of Lupercus—of the order known as 'Julianii'—is ready to run his course. He was at this time consul with Cæsar. Noble Romans (including magistrates) used to run the 'holy course', but Cicero, in his *Philippics*, reproaches Antony with having degraded consulship by this day's race.

Calpurnia—spelt as Calphurnia in North's Plutarch—fourth wife of Cæsar, married the dictator is 59 B. C. Cæsar, like Napoleon, had no son to succeed him. His anxiety about an heir is consequent upon his ambition for kingship. Therefore he asks Calpurnia to stand in the way of Antony and receive a stroke of the leather lash in the hope of becoming fertile.

Decius—a mistake for 'Decimus.' The real name of this person was Decimus Brutus. Decius, as Dyce remarks, is a gentilitial name, that is, a name derived from the tribe or class to which a citizen belonged, while 'Decimus' is a prænomen, or what corresponds to 'Christian name.' The mistake is to be traced as far back as the first edition of Amyot's French translation of Plutarch, which is North's source for his translation.

It should be borne in mind that it was this Decimus Brutus, and not Marcus Junius Brutus, the conspirator, who was on terms of great intimacy with Cæsar.

Soothsayer — one who foretells the future ; diviner.

1. *Peace, ho!*—be quiet, there! *Ho* is an interjection expressing surprise, admiration, triumph, derision, etc. Here it is used for calling attention.

Casca's servility here is worth noting; it should be contrasted with his cynical criticism of Cæsar later on in this very scene. Even if his respect is ironical, as is suggested by some, it is a compliment to Cæsar.

Cæsar speaks. This indicates the very great respect people have for Cæsar. When the dictator but speaks, there is a call for silence. Indeed the august presence of Cæsar impresses the multitude like anything.

3. *Directly*—straight. Deighton explains the word as "immediately; so that he cannot miss you."

In Antonius' way—in the way of Antony.

4. *His course*—the holy course or chase ; the course of the Luperci round the city wall. The Luperci or the priests of Lupercus used to run through the streets, waving in the hand a lash of goatskin; and striking with it such women as offer themselves for the blow, in the belief that they would become fruitful. It is also mentioned that Antony was one of those who ran the holy course. Cæsar advises Calpurnia to stand in Antonius' way in order to be struck by him, as it was supposed to bring good luck to a woman. Compare North :

"And many noble women and gentle women also go of purpose to stand in their way, and do put forth their hands to be stricken, as scholars hold them out to their schoolmaster, to be stricken with the ferula: persuading themselves that being with child, they shall have good delivery ; and so, being barren, that it will make them to conceive with child."

6. *In your speed*—as you run so fast.

7. *Touch*—gently strike with the thong.

Elders—old experienced men; forefathers. Compare “our fathers,” l. 158.

8. *The barren*—women incapable of bearing children.

Holy chase—course of the Luperci; ‘holy’ because the Lupercalia was a religious festival.

9. *Shake off*—get rid of; are cured of. *Sterile curse*—curse of sterility or barrenness, which lies upon them.

7—9. *For our elders say.....sterile curse*. These lines are a proof of Cæsar’s superstitious nature. It won’t do to say that being childless he was naturally anxious to have an heir and found a dynasty. Nor does the phrase ‘Our elders say’ take anything away from this trait of Cæsar’s character. If Cæsar is represented as ‘sceptical’ by Shakespeare, why does he think of trying this means (which is the essence of superstition) of getting an heir.

10. *When.....perform’d*—Cæsar’s command is never questioned, but is put into execution without delay. The command and its execution are simultaneous.

11. *Set on*—start; proceed. *Ceremony*—ceremonious or formal observance. Cæsar was very fond of formality and very punctilious in the observance of prescribed rites. Napoleon shared this trait with the celebrated general of Roman history.

13. *Ha!*—exclamation expressive of surprise and suspicion. The piercing voice has startled him.

14. *Peace yet again*:—let there be silence again. Notice how it is Casca again who calls for silence. He is a cynic, and speaks of it all as mere “foolery” later on. Here as before he is amused to tickle Cæsar’s vanity, as he thinks it.

15. *Press*—crowd; throng.

16. *Tongue*—voice. *Shriller.....music*—more piercing than any musical sound.

17. *Cæsar is turn’d to hear*. This is one of the many occasions in the play, on which Cæsar speaks of himself in the third person. This mode of speech shows the great Roman’s pride which is accentuated by the use of the passive voice.

18. *Ides of March.* 'Ides' was the name given in the Roman calendar to the 15th of March, May, July and October, and to the 13th of the other months. *Beware*—take heed of.

Beware the ides of March. The incident of the soothsayer cautioning Cæsar strikes the note of mystery. "The strangeness of this unknown voice from the crowd giving its strange warning creates an impression of danger." The very brevity and vagueness of the warning adds to its mystery, and makes it all the more awful. For those who know what is coming, the warning strikes at once the note of tragedy. Cæsar is deaf to warning, and throws all caution to the winds; that is the irony of circumstances that engenders in the mind of the on-looker the feeling of pity. "Whom the gods wish to destroy they first make mad" is a wise old saying, and utter disregard of omens and prodigies in the hero is a remarkable characteristic of Shakespearean tragedy.

20. *Set*—place; produce.

21. *Throng.*—crowd. *Look upon Cæsar*—see him face to face.

24. *Dreamer*—visionary; one given to idle fancies. *Leave him*—take no notice of him; pay no heed to him. *Pass*—pass on.

Sennet—a set of notes on the trumpet. Here it announces or signals the warch of the procession.

Exeunt—Latin for "They go out." It is the plural form of *exit*, and is a stage direction equivalent to "they (two, or more actors) leave the stage."

Brutus and Cassius.

The conversation between Brutus and Cassius is one of the masterpieces of dialogue. It occupies the greater portion of Scène II., Act I. It indicates at once the moral nobility of Brutus and the intellectual force of Cassius. When the procession moves off, the latter remains behind deliberately to work upon 'the noble metal' of Brutus for his own ends. The way in which he goes about the business is astonishingly clever and thoroughly creditable. Whatever else we may think and feel about Cassius, we cannot but admire him for his extremely ingenious pleading with Brutus. In the end he is left alone to

revel in his sense of victory : he succeeds in winning the best of the Romans over to his own purposes. None can dispute the fact that Cassius achieves this success by dint of his massive intellect.

Macaulay's style is spectacular and hyperbolic. "His only real instrument was the trumpet ; his only good colour, purple." Nevertheless his opinion about this conversation in the street between Cassius and Brutus is worth quoting. "These two or three pages," he says in a marginal note, "are worth the whole French drama ten times over."

Cassius is conscious of the enormous difficulty of his task. A man of lesser brains might have faltered at the outset. A person of weaker nerves might have bungled in the very beginning. The method of approach to the heart of Brutus is the foremost problem for Cassius : he must creep into it before he comes to possess it. It must be said to the credit of Cassius that he tackles this part of his mission admirably. When he is alone with Brutus, he complains to him of his cruel indifference towards himself. Brutus begs to be excused for any lack of affection on his part for his friend. He explains how he has been vexed

"Of late, with passions of some difference,"
which may have reacted upon his behaviour towards his associates, and hopes that Cassius will not mind if poor Brutus

"With himself at war,
Forgets the shows of love to other men."

Then Cassius proceeds to arouse the curiosity of Brutus by his subtle hints and indirect suggestions. This he does partly by telling him that due to this very misunderstanding he has kept buried in his bosom

"Thoughts of great value, worthy cogitations"
which he would now impart to him. He also utilises this opportunity to humour Brutus's vanity. First he asks him if he can see his face. When Brutus replies that

"the eye sees not itself,
But by reflection, by some other things,"

Cassius offers to serve as a mirror, showing to him his real worth. Then he uses the card of 'subtle flattery' : he says

that numerous Romans have wished like him, that Brutus had his eyes, that he but knew his innate merit and nobility. With a view to disabuse Brutus's mind of any suspicion or misgiving, Cassius protests that he is not "a common laugher," who stales his love with ordinary oaths, or offers his friendship to every Tom and afterwards slanders him.

At this stage *flourish and shout* from the Forum 'take prisoner' Brutus's ear. In alarm, as it were, he inquires

"What means this shouting? I do fear
The people choose Cæsar for their king."

Here is the chance for Cassius, and he is not slow to avail himself of it. He is jolly glad to get from Brutus the assurance that for "the general good" he will keep Cassius's company even up to the door of Death. What more does Cassius want or expect? Having got this assurance from Brutus, he goes on to dwell upon "the hard conditions of the times." It is far from honourable to live in Rome that is kept in awe by "one only man." Here commences Cassius's *disparagement of Cæsar*—another fine thread in the web he is busy weaving.

This part of the game that Cassius is playing is also skilfully done. He speaks all the ill that he knows or can devise of Cæsar. And as he runs "Colossus" down, he waxes eloquent. It may be said without any fear of contradiction that in this section of his dialogue with Brutus, Cassius *discourses excellent music*. His impassioned words become rhetoric itself. Like Antony he believes, and has specialised, in supplementing abstract statement with concrete examples. Cæsar, he says, is but a human being, and a very ordinary one. There is nothing Herculean about him. Cassius was born as free as Cæsar, and so was Brutus. They were both fed as well as he, and could endure the winter's cold as much as—perhaps much more than—he. Rather Cæsar is far beneath them in respect of strength and valour. Once he challenged Cassius to a swimming competition. Cassius at once, "accoutred as he was," plunged into the Tiber, bidding Cæsar come after. The stream was turbulent, and they both struggled against it with lusty arms. But before they could reach the point proposed, Cæsar cried

"Help me, Cassius; or I sink."

At another time Cæsar had an attack of fever in Spain. He shook and shivered, and cried "like a sick girl." It was amusing to see him in that condition. To Cassius at least it is amazing how

"A man of such feeble a temper should
So get the start of the majestic world
And bear the palm alone."

There is another general shout, and Brutus's blood runs cold at his own apprehensions in the matter. Cassius continues his theme, for "honour is the subject of his story." It is wrong and foolish, he says, to blame the gods for the miserable condition they are in. The Romans are a wretched people: they are a nation of bondmen, and a set of cowards to submit to the "age's yoke." As for Cassius, he is at a loss to see the difference between the two names—"Brutus" and "Cæsar." One becomes the mouth as well as the other. "Brutus" will start a spirit as soon as "Cæsar." What then is there in Cæsar that he should become so great. Rome has won a name for her heroic breed of men. Never before in her history, has an autocrat held the reins of her destiny in his hand. At this point *Cassius plays his trump card: he makes a stirring appeal to the patriotism of Brutus.* He knows that for the sake of his country Brutus will go as far as "he who goes farthest." And this very country—Brutus's dear, dear Rome—lies chained and dishonoured. Up he must be, and doing too, for breaking her bonds and cutting asunder the shackles that hold her in thrall. And as if something were still wanting to screw Brutus up to the grim resolve, another tender chord in his heart is touched by Cassius. This is the appeal to him in the name of his own ancestors:—

"O, you and I have heard our fathers say,
There was a Brutus once that would have brook'd
The eternal devil to keep his state in Rome
As easily as a king."

This does but strike home the last rivet in the mastery that Cassius has for the time being gained over Brutus. The victory belongs to Cassius. In the conflict between moral nobility and intellectual force, the first comes out second best. Brutus promises to ponder over the whole thing. He appreci-

ates Cassius's love, and can guess what he would lead him into.
He

“ had rather be a villager,
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon *them*.”

25. *Go see*—go to see. *The order of the course*—the manner in which the proceedings are conducted or the order in which the different runners run in the race.

Brutus—Marcus Junius Brutus, not Decimus Junius Brutus, whom the dramatist calls Decius or Decius Brutus. As Plutarch puts it, Cassius was angry with Cæsar and Brutus because Cæsar had conferred on Brutus the city praetorship, which was a more powerful and honourable office than the ordinary praetorship given to Cassius. Shakespeare makes no mention of this cause of the quarrel.

27. *I pray you do*. This request of Cassius is not sincere, for he himself is not interested in the games. As a matter of fact he simply wants an excuse to talk to Brutus. In spite of his differences with him, he makes advances to Brutus because his purpose demands it.

28. *Gamesome*—fond of games; inclined for amusement. One commentator says that Brutus is in a sarcastic mood because he looks upon the solemnity as a farce.

29. *Quick spirit*—lively disposition. Love of pleasure was the chief element in the nature of Antony. It is dwelt upon several times in the early part of this drama. Plutarch mentions his ‘banquets and drunken feasts.’ The gross and loathsome sensuality of Antony as depicted by Plutarch is to a great extent toned down by Shakespeare. All the same there is a great contrast between Brutus and Antony. The former is a grave and serious philosopher of the Stoic school. The latter is an epicurean: ‘eat, drink, and be merry’ is his principle.

30. *Hinder*—stand in the way of.

31. *I'll leave you*—let me leave you so that you may go and see the spectacle.

32. *Observe*—notice; pay attention to. *Of late*—recently.

33. *That gentleness*—that expression of tenderness.

34. *Show of love*—outward marks or signs of affection ; 'show' does not suggest here any idea of *false* appearance.

As I was.....have—*which* I used to get from you.

35—36. *You bear.....loves you*—'you treat me too stiffly, and as if you and I were strangers.' The metaphor is from the management of a horse. Cassius compares himself to a horse and Brutus to a rider or driver. Just as a rider keeps a tight rein on an unfamiliar horse, similarly Brutus behaves towards Cassius as if he were a stranger, and treats him with harshness which he scarcely deserves.

Stubborn refers to the stiffness of the manner. *Too strange a hand*—you treat me as a stranger.

The general sense of the lines is : "You are too cold and distant to your friend." Cassius complains that Brutus does not permit his friendship for him to have free play.

"The yearning, the passionate affectionateness in Cassius, which must spend itself on some object, as it now spends itself on Brutus, lends a pathetic interest to his character as conspirator. The superficial observer sees him mainly as a conspirator, but there is one good thing in him, and it totally redeems his character. It is his passionate affection for Brutus. We find that Cassius improves, as the play proceeds. One might say that this was due to his association with Brutus, but we should rather say that there was already an element of goodness in Cassius, and that it was temporarily obscured by his jealousy of Cæsar, and that, Cæsar gone, the latter feeling transmuted itself into a patriotic love of his country."

37. *Deceived*—mistaken. *If I have veiled my look*—if my brow has been clouded (darkened as by a veil) ; if my countenance has been gloomy; if I have practised reserve, not allowed my countenance to rightly indicate my thoughts. In support of this explanation, an editor writes : "Brutus had not 'worn his heart upon his sleeve,' and consequently had appeared to his friends to be cold and distant. He turned the trouble of his countenance upon himself, that is to say he did not communicate to his friends the secret troubles that were indicated by his sad face. They saw that his countenance was not frank and open as before, but were not able to construe the charactery

of his sad brows' so that the jealous Cassius, not knowing the true cause of his gloominess, attributed it to unfriendliness and estrangement."

38-39. *I turn.....upon myself*—I have tried to conceal from others my inward struggle, the conflict of my mind which would appear in my face.

Trouble of my countenance—my troubled look; my inward conflict which would be reflected in my appearance.

Vexed—annoyed ; agitated.

40. *Passions of some difference*—feelings at discord with each other ; contending or conflicting feelings. As he says, Brutus is 'with himself at war.' His love for Cæsar is opposed to his love for Rome and freedom. There is this tug going on in his mind. It is this conflict which heightens the interest of the tragedy resulting from the action of Brutus.

41. *Conceptions*—ideas ; thoughts. *Only proper to myself*—concerning me alone. As his thoughts related to him only, he did not feel bound to disclose them to his friends.

The original meaning of *proper* is 'of or belonging to oneself;' hence the term *property*, one's own possessions.

42. *Give some soil to*—somewhat tarnish or discolour. *Behaviours*—several instances of behaviour or his behaviour to his several friends. *Behaviour* is an abstract noun, and can, strictly speaking, have no plural.

43. *Good friends*—friends who will not make much of his failings and weaknesses.

Be grieved—be aggrieved ; take offence.

44. *Be you one*—regard yourself as one.

45. *Construe any further*—give any other explanations of; put any worse interpretations on.

Neglect—my indifference towards my friends.

46. *With himself at war*—'vexed with passions of some difference'; torn between conflicting emotions ; knowing no peace of mind.

47. *Shows of love*—outward manifestations of affection ; the usual demonstrations of love.

45—47. *Nor construe.....other men.* When Cassius complains to Brutus that he has not been receiving from him such looks of gentleness and love as he used to, Brutus makes the reply that an inward conflict has lately been troubling him. This mental struggle has perhaps made him indifferent towards his friends. Brutus expects, however, that his real friends—and Cassius is surely one—will bear with his weakness. The only explanation that must satisfy them is that their friend has been preyed upon by conflicting emotions and has, therefore, unintentionally been forgetful of the right attitude towards them.

48. *Mistook your passion*—misunderstood your feeling. *Passion* is variously explained. The best meaning of the word here is 'real feelings.'

49. *By means whereof*—through the mistake implied in 'mistook,' in consequence of which mistake; on account of which misunderstanding.

Buried—kept locked up; kept to himself. The idea is of burying treasure.

50. *Thoughts of great value*—weighty thoughts; ideas of great importance. *Worthy cogitations*—valuable thoughts; important reflections.

51. *Can you.....face.* Cassius regards the face as the index of one's real merit; his meaning is that Brutus cannot be conscious of his own worth. It is others who can see his face, and so form a right estimate of his worth.

Hunter: Cassius is now proceeding to move Brutus to conspiracy. Observe how artfully he employs the considerations of his affection for Brutus; of the respect in which Brutus is held by others, and in which he should hold his own honour; of the republican principles which Brutus cherishes; and of his being a descendant of that Brutus who drove Tarquin from the throne; and then observe the result which manifests itself in the speech: 'That you do love me,' etc.

52—53. *For the eye.....reflection.* These lines are spoken by Brutus in reply to Cassius's question whether he can see his own face. Cassius implies by his question that Brutus cannot be conscious of his own worth. The reply made by

Brutus is highly characteristic and critical. Spectators see better than those who play the game, and a man's friends and critics realise his worth better than he understands it himself. This is a simple psychological truth. In making this confession, Brutus gives a handle to the jealous Cassius: the latter is not slow to take advantage of it. There is the beginning of Brutus's own ruin and the success of Cassius's contrivance. A man's face cannot be seen by himself except with the aid of some other thing, namely, the mirror which reflects it. That the eye cannot see itself except by reflection is a simple truth; but commentators have found in it a good deal of profundity. 'By reflection by some other things' has also proved a stumbling block to critics. Craik observes, "*The other things* must apparently, if we interpret the words with reference to their connection, be the reflection or mirrors spoken of by Cassius. Taken by itself, however, the expression might rather seem to mean that the eye discovers its own existence by its power of seeing other things." *By* here means *by means of*. That mirror is referred to is clear from the distinct mention made by Cassius in the following lines in which he undertakes to be the mirror for Brutus.

But by reflection—except by its own image. *By some other things*—with the aid of other things such as mirrors, etc.

54. *'Tis just*—exactly so; it is true.

55. *Lamented*—regretted.

56. *Turn*—reflect.

57. *Hidden worthiness*—your nobility of character, of which you are unconscious.

58. *That*—so that. *Shadow*—image; the reflection of yourself.

59. *Where*—"is used here very loosely, as is frequently the case in Shakespeare, not only of place, but also of time or occasion. It is almost equivalent to 'in which,' the antecedent being supplied from the context. Here, 'I have heard of instances in which many etc.'—(*Wright*)

59. *Of the best respect*—who are looked up to with the greatest reverence.

60. *Except immortal Cæsar*—a very significant exception. This ironical exception is meant to excite envy or anger in the mind of Brutus, such as Cassius himself felt at the thought that one man was so much raised above all other Romans that none could be compared with him in respect or honour. Moreover Cassius knows that the chief obstacle to Brutus's joining the conspiracy will be his affection for Cæsar.

The conspirators were about sixty in number, but they had the sympathies of all Rome. "All the honest men," said Cicero, "in so far as they could, have killed Cæsar. Some wanted the means, others the resolution, several the opportunity; no one wanted the will."

Immortal—in that Cæsar thinks himself to be a god exempt from the fate of all human glory.

61. *Groaning under*—suffering from; smarting under. *This age's yoke*—the servitude imposed upon them by Cæsar. A yoke is the cross-bar of wood to which a bullock or horse is harnessed in a cart; hence it has come to be symbolical of slavery or servitude.

62. *Had his eyes*—could see his own worth, and at the same time realise the situation and his duty to Rome.

63. *Into what.....lead me*—in what political troubles do you wish to involve me.

64—65. *That you would.....not in me*—that you wish me to see in myself virtues which I do not possess.

Notice that Brutus shrewdly suspects that Cassius is flattering him with the object of inciting him to join some dangerous enterprise. He already foresees what is in the mind of Cassius. It is clear he must have himself been pondering over the state of things, and thinking of some undefined remedy which he dimly descries in the insinuations of Cassius.

66. *Therefore, good Brutus*. Deighton explains, 'for the very reason that you deny the possession of qualities which we believe to belong to you.' This explanation seems forced, and also ignores the whole dramatic situation. The expression must be looked upon as a continuation of the preceding speech

of Cassius. Cassius, as Craik point out, 'continues his argument as if without appearing to have even heard Brutus's interrupting question.' This interpretation accounts for the use of 'therefore.' "Both Brutus and Cassius are moving to the same end, the murder of Cæsar; but each from different points and on different lines, neither in reality much influencing, or much influenced by, the other. Each is wrapped up in himself; Cassius impulsive, eager to reach in action an end already attained in thought; Brutus still hesitating and 'at war with himself'. It is plain that Cassius's vehement arguments, his outspoken envy, do not, and cannot, appeal to a person of Brutus's temperament, and that Brutus's more philosophic doubts can win no sympathy from Cassius. He does not understand them. Thus Brutus scarcely seems to hear all that Cassius says to him, and Cassius attends to nothing that Brutus says, save where it seems to coincide with his own thoughts."—(Mark Hunter)

68. *I, your glass*—I acting as a mirror to you.

69. *Modestly* - moderately; without exaggeration. *Discover*—reveal.

70. *That of.....of*—your worth which is hidden from you; that aspect of your character, of which you are hitherto ignorant.

71. *Jealous on me*—suspicious of me. 'On' is frequently used in Shakespeare for 'of.' Cf. *The Tempest*—

"We are such stuff

As dreams are made on."

Gentle—noble. The student will do well to make a list of adjectives that Cassius uses in this scene for Brutus. 'Gentle Brutus', 'good Brutus', 'noble Brutus'—without doubt in the matter of adjectives even the clever Cassius shows himself most discreet.

72. *A common laughter*—a general jester; one who jokes at any time and with any one. Cassius, as we learn from Cæsar's own words, seldom smiles. He means to tell Brutus that in being open and confidential with him he is making a departure from his usual rule. Brutus is expected to listen the more eagerly, for that which is rare we always prize more.

Did use—used; were in the habit of.

73. *To stale*—to make common or worthless. The word is connected with “stall,” a standing place, and expresses the fact that meat or drink kept long standing in one place loses its savour.

Ordinary oaths—oaths used often.

74. *Protester*—one who protests or professes love for him.

“There are in the world,” says Macaulay, “fools who find the society of old friends insipid, and who are always roaming after new companions.” Cassius is not a man of that sort: he does not “dull his palm with entertainment

Of each new-hatch'd, unfledged comrade”—*Hamlet*. He is a man of few friends and few words.

75. *Fawn on men*—cringe before men for favours; flatter men.

Hug them hard—embrace them closely.

76. *After*—afterwards. *Scandal*—slander; speak evil of.

77. *Profess myself*—make profession of friendship. *Banqueting*—feasting.

78. *Rout*—any mixed company of revellers; any miscellaneous group of noisy revellers.

Hold—consider; regard. *Dangerous*—this word brings to mind Brutus's question “Into what *dangers* would you lead me?” “Anyhow, not the dangers of a false friend” is the retort of Cassius.

Flourish and shout. Moulton: All through the conversation between Brutus and Cassius the shouting of the mob reminds of the scene which is at the moment going on in the Capitol, while the conversation is interrupted for a time by the returning procession of Cæsar. In this action behind the scenes, which thus mingles with the main incident, Cæsar is committing the one fault of his life: this is the fault of ‘treason,’ which can be justified only by being successful and so becoming ‘revolution,’ whereas Cæsar is failing, and deserving to

fail from the vacillating hesitation with which he sins. Moreover, unfavourable as such incidents would be in themselves to our sympathy with Cæsar, yet it is not the actual facts that we are permitted to see, but they are further distorted by the medium through which they reach us—the cynicism of Casca which belittles and disparages all he relates.

79. *Shouting*—loud cheering. The shouting of the people serves two dramatic purposes. It reminds us of the procession which has passed on to the Forum. It is introduced just at the moment when Cassius is at his wit's end to know how he is to broach the subject of Cæsar's ambition. Brutus begins the subject himself on hearing the applause.

81. *Then mustit so*—in that case I cannot help thinking that you do not wish that Cæsar should be chosen as king.

Notice that Cassius is very cautious. Plutarch says of him that he always “felt his friends.”

82. *I would nothim well*. This line puts in a nutshell the essence of the tragedy of Brutus. Cassius rises against Cæsar because of jealousy mainly. The heart of Brutus is torn between two great passions—his love of Cæsar and his love of Rome.

83. *Wherefore*—why. *Hold*—detain. It seems the spell of Cassius's suggestions has already begun to work on Brutus who does not, therefore, like to be detained by him any longer.

84. *Impart*—communicate.

85. *Aught*—anything. *Toward the general good*—making for the good of the state; tending to promote the common welfare of the Roman people. “Common good to all” is the sole motive of Brutus in rising against Cæsar. This is the keynote of his whole action: no personal jealousy inspires him. He is a survival of the Romans of earlier days.

86. *Set*—place. *In one eye*—before the view of one eye.

87. *Both*—honour and death. *Indifferently*—impartially; composedly; with equanimity.

85—87. *If it be..... both differently.*

This is one of those passages in the play that have been differently interpreted by commentators. The lines are among the most perplexing in the drama. The context offers enormous difficulty ; hence the bewildering multiplicity of interpretations put upon this speech of Brutus. Here are some of the well-known and plausible explanations :—

(a) Johnson explains : “ When Brutus first names Honour and Death, he calmly declares them indifferent ; but as the image kindles in his mind, he sets Honour above life.”

(b) Coleridge says : “ There are here three things—the public good, the individual Brutus’ honour, and his death. The latter so balanced each other that he could decide for the first by equipoise ; nay,—the thought growing,—that honour had more weight than death.”

(c) Heath : “ Whatever comes in competition with the general good, will weigh nothing ; death and honour are two things of an indifferent nature ; but, however, I freely acknowledge that, of these indifferent things, honour has my greatest esteem, my choice and love ; the very name of honour I love, more than I fear even death.”

(d) “ What Brutus means by saying that he will look upon death and honour indifferently, if they present themselves together, is merely that for the sake of the honour, he will not mind the death, or the risk of death by which it may be accompanied ; he will look as fearlessly and steadily upon one as upon the other. He will think the honour to be cheaply purchased even by the loss of life ; that price will never make him falter or hesitate at clutching such a prize. He must be understood to set honour above life, from the first ; that he should ever have felt otherwise would have been the height of the unheroic.”—*Wright*

(e) “ The difficulty which both Johnson and Coleridge have felt seems to have been occasioned by their failure to perceive that Brutus is here punning on the word ‘ honour’, which means not only personal integrity, but also high rank, dignity, distinction.....According to the interpretation here advanced, Brutus’ meaning might be stated thus : In matters concerning the public good, I will take indifferently high posi-

tion or death, for I love my personal integrity more than I fear death."

None of the above explanations is satisfactory. The best interpretation of the lines comes, in my opinion, from the pen of Mark Hunter who says: "This (the explanation of the lines given by Wright) would be all very well if Brutus did not immediately afterwards emphatically declare that he set honour far above the fear of death. It is thus clear that the 'honour' which is intended is not, as Wright's explanation would require, mere fame and worldly reputation, but virtue, as Cassius, rightly I think, understands it to be. Brutus does not say he will choose the course which tends towards the public good, whether it lead to fame or death. In Brutus's philosophy, the cause of honour is the cause of the public good. There are not three things contemplated as Coleridge imagines, nor is there any growth of image or sentiment, as both he and Johnson suppose. The whole difficulty has arisen, it seems to me, from misunderstanding the expression 'set honour in *one eye* and death in *the other*'. All the commentators seem to take for granted that two rival objects are placed before Brutus, and that he has to choose between them, after looking first at one, then at the other, or else, after looking in two different directions at the same time—squinting in fact. But if an object be placed 'in one eye,' that is within the view of one eye, and another object be placed 'in the other eye,' it is clear that both objects will be contemplated by both eyes simultaneously. *Brutus looks at honour and death together; death has become a necessary condition or consequence of the honour and, since that is so, Brutus loves the one as well as the other; the love of honour has taken away the fear of death. We may therefore paraphrase the whole: If the thing be for the public good, even though it cost me my life I will do it, for the cause of honour is more to me than the fear of death.*"

88. *Speed*—bless or prosper. *As I love*—accordingly as I love.

89. *The name of honour*—a task or a piece of business with which honour is associated even in the least.

90. *Virtue*—i. e., love of honour even at the risk of death.

91. *Favour*—personal appearance.

92. *Honour.....story*—it is on a question of honour that I am going to speak to you.

94. *This life*—emphasis is laid on 'this' in order to indicate the hatred which the present state of life has aroused in him.

For my single self—personally ; so far as I am concerned.

95. *Had as lief*—had rather ; would as soon. There is a play on the words 'lief' and 'live,' which are similar in sound. 'Lief' is an old word for *glad* or *willing*, or *gladly* or *willingly*.

Not be—cease to exist. *As live*—as continue to live.

96. *In awe.....myself*—in fear of a fellow-mortal, a person as insignificant as I myself. Cassius refers to Cæsar. That Cæsar is no better than Cassius himself is the text now to be dwelt upon. The subject of Cassius's 'story' is simply this : It is undignified and dishonourable to be governed by an equal, much more by an inferior.

98. *We both.....as well*--we both have had as good a physical bringing-up. Hunter explains : "We have both been nourished on as good food, and so our bodies are as sound and strong as his. It is the nourishing property of the food, not the luxurious character of it, that Cassius refers to. Hence the following words 'and we can both' = '*and consequently* we can both."

100. *Once.....*There is no authority for this incident in Plutarch or Seutonious. Rather both these writers state that Cæsar was an expert swimmer. The great general once saved his life and his *Commentaries* by swimming in the harbour of Alexandria. Nor was his 'power of enduring cold' inferior to that of any of the Romans. It seems that these two points together with the one relating to the fever in Spain are malicious inventions on the part of Cassius.

Raw and gusty day—damp, cold, and stormy. *Raw*—implies cold and damp ; *gusty*—that the wind was violent.

101. *Troubled*—agitated. *Chafing with*—dashing against as if in anger ; fretting against. The phrase gives us the picture of the water washing up the banks as if angry at their restraint,

102. *Cæsar.....Cassius.* It should be noticed that Cæsar is the challenger. He comes in for greater shame, therefore, on being beaten. Cassius tries to belittle him in every way possible.

103. *Angry flood*—stormy river.

104. *Yonder point*—that point ; a goal not far off.

Upon the word—as soon as Cæsar said this.

105. *Accoutred as I was*—dressed as I was, without waiting to throw off my outer garments. This shows his courage as well as his eagerness to accept the challenge.

106. *And bade him follow*—and asked him to plunge in. Perhaps Cæsar had not imagined that Cassius would take up the challenge in earnest.

107. *The torrent roared*—the violent river made a loud noise. *Buffer it*—beat it back with our arms.

108. *Lusty sinews*—stout muscles. *Throwing it aside*—pushing the waters on either side of us.

109. *Stemming*—opposing; swimming against. *Hearts of controversy*—hearts eager for the struggle against the stream and each other ; hearts contending with the troubled waters and also with each other.

110. *Ere*—before. *Arrive—i. e., arrive at.* *The point proposed*—the appointed goal.

111. *Or I sink*—otherwise I shall be drowned.

112. *Aeneas*—the reputed progenitor of the Roman people, was a Trojan prince, who fled from Troy, when that town was set on fire by the Greeks. He bore his father Anchises upon his shoulders. After a good deal of wandering, he landed on the coast of Italy and fixed a settlement there. It was during his wanderings that he visited Dido, Queen of Carthage, who fell in love with him. Hence we have in Shakespeare's *Hamlet* the sentence "'t was Aeneas' tale to Dido." Remus and Romulus, the legendary founders of Rome, were his descendants. The story of Aeneas is told by Virgil in the *Aeneid*.

113. *Flames of Troy*—burning Troy. Troy was a town situated in the north-west of Mysia in Asia Minor. The well-

known War of Troy was fought here between the Greeks and the Trojans. The city, after having stood a ten years' siege, was captured by the Greeks through the strategem of the 'Wooden Horse', and then set on fire. Homer's *Iliad* is the story of the War of Troy.

The allusion occurs again in 2 Henry VI, V, ii.

"As did Aeneas old Anchises bear,
So bear I thee upon my manly shoulders."

112—115. *I, as Aeneas.....the tired Cæsar.* The lines occur in Act I, Scene II. Cassius is disparaging Cæsar, and to prove his charge cites this self-invented swimming incident. What the conspirator is after is to convince Brutus that Cæsar is inferior to him and many other Romans in respect of bodily strength. In the process of swimming Cæsar got tired and was unable to cope with the 'angry flood.' In this plight, he cried for help which Cassius readily and generously rendered. He bore Cæsar upon his shoulders and saved him from the turbulent waves of the Tiber just as Aeneas, the Trojan prince, carried his father upon his shoulders and rescued him from the flames of Troy when the town was captured by the Greeks.

For *Aeneas* and *Anchises*, see above. These lines are important for explanation with reference to the context.

This man—this very man who came out second best in the swimming competition. The expression is contemptuous.

116. *Is now become a god*—is now regarded as a god by the Romans or has become so haughty as to look upon himself as a god. It is here that the shoe pinches. There was a time when he was but the equal of Cassius. The latter remains where he was, while Cæsar has become a "divinely-gifted man." The present difference between the two—that is the thorn that rankles in the side of Cassius: he has no forgiveness for the man who has so out-distanced him in the race of life.

117. *A wretched creature*—a paltry, insignificant fellow. *Bend his body*—make a reverence or *salaam*.

118. *If Cæsar.....on him*—even if Cæsar notices him with only a careless shake of the head.

Notice the contrast on Cæsar's side, an inclination of the head; on Cassius's, that of the whole body.

119. *He had a fever*....Perhaps reference is to the 'falling sickness' to which Cæsar was subject, and of which he had the first attack in Corduba, a city of Spain.

121. *This god*. There is ironical emphasis on 'god.' Cassius is sarcastic, and repeats the word 'god' with a view to contrast Cæsar's weakness with his claim to be a god or with the divinity with which the people invest him.

122. *His coward*..... *colour fly*. We have here an instance of a curious inversion—it is not the "colour" that flies from the "lips," but the "lips" that fly from their "colour". Cassius means, perhaps, that Cæsar's lips grew pale through cowardice, *i. e.*, "they left their colour" as craven soldiers desert their colours (flags).

123. *Bend*—look, implying haughty condescension; powerful and penetrating glance. *Doth awe the world*—strikes terror into the hearts of men.

124. *Lustre*—brightness.

125—126. *Ay, and*.... *their books*. Here is another malicious invention of Cassius. Cæsar did not even care to preserve his speeches himself, though he was second only to Cicero in respect of his oratorical powers.

Ay—yea; yes.

That tongue of his—Cassius begins with the 'lips' of Cæsar, then mentions his 'eye,' and here proceeds to say something about his 'tongue'. Under ordinary circumstances "the lips" of Cæsar are expressive of pride, his "eye," of dignity, and his "tongue," of severity. When "the fit is on," however, they undergo distinct changes in appearance—the lips grow pale, the eyes become dim, and the tongue is rendered feeble.

Mark him—listen to his speeches attentively. *Write*—record.

127. *Alas*—the word is used ironically.

Titinius—a friend of Cassius who kills himself at the battle of Philippi.

128. *As a sick girl*—"in a plaintive and helpless tone." A girl has very little power of endurance, and Cæsar, according to Cassius, has no more.

Ye gods—an exclamation of wonder. *Amaze*—puzzle; fill with wonder.

129. *Such feeble a temper*—so weak a constitution. Cæsar is said to have possessed a feeble constitution in his youth. Even in the play he is described as suffering from the 'falling sickness.'

130. *Get the start of*—outpace; outdistance; outrival; outstrip. *To get the start* means to make a better start (here in the race of life) than others and keep the lead.

Majestic world—all the other great men of the Roman world also are really as good as he.

131. *Bear the palm alone*—carry away the prize single-handed; become supreme in the state. The palm was presented to the victor as a mark of his success.

132. *Another general shout!*—there is another popular cheer!

133. *Applauses*—shouts of joy.

134. *Heaped*—conferred or bestowed. Brutus concludes from this second shout of applause that some new marks of distinction are being conferred on Cæsar.

135. *Why man*—Wright remarks: "Cassius grows more familiar as Brutus is more moved."

Bestride—ride with one leg on each side as men ride a horse.

The narrow world—the world which to Cæsar, because of his far-reaching ambition, seems narrow or small.

136. *Colossus*—"a gigantic statue; especially the statue of Apollo, about 90 feet high, at Rhodes (a town then familiar to the Romans for its famous school of rhetoric—Cæsar and Cicero both studied there). According to the old tradition (to which Shakespeare may refer), this statue stood astride over the entrance of one of the harbours of Rhodes in the Aegian Sea, and was so huge that ships could sail between its legs."

Petty men—insignificant creatures.

137. *Walk under his huge legs*—live in subjection to this mighty figure.

Peep about - pry or look about like timid creatures that hardly feel they have a right to breathe.

138. *To find.....graves*—to die at last in disgrace. *Ourselves* -for ourselves. *Dishonourable* - unhonoured. Cassius means: We die without honour as we live without honour. We live as slaves; we die, too, as slaves.

135 - 38. *Why, man,.....dishonourable graves.* These lines reveal Cassius's jealousy of Cæsar. On hearing a second general shout, Brutus says that it signifies new honours conferred on Cæsar by the people. Cassius joins him expressing in these words his favourite sentiment that Cæsar is an enormous tyrant. He compares the dictator to the Colossus, the gigantic bronze statue which stood at one of the harbours in the island of Rhodes. As ships had to pass underneath the statue and appear diminished by the side of the gigantic statue, so all men in Rome have to live in subjection to Cæsar and appear puny and insignificant in comparison with his greatness. At last the Romans pry about to find for themselves a grave at the end of their ignoble lives. In other words Cæsar has become so mighty that he rules Rome as a despot, and the poor citizens have to live as serfs, and when they die they die unhonoured.

139. *At some time*—at some stage or other of their lives.

Masters of their fate - makers or wielders of their destinies.

140—41. *The fault.....are underlings*—if we are slaves, the fault is ours, and not of the stars under whose influence we were born. The reference is to the once common belief that the star which happened to be predominant in the heavens at the time of a man's birth, exerted an influence on his after life.

Underlings—those in a position of inferiority; poor servile creatures.

142. *Brutus and Cæsar*—compare the two - 'Brutus' and 'Cæsar.' So far Cassius has been at pains to prove that Cæsar is at best merely a man. He now suggests that Brutus is as good a man. His intention is to make Brutus feel the difference between himself and Cæsar as a personal slight. At the same time his words hint subtle flattery of Brutus. This flattery

he is clever enough not to press. Finally the speaker makes a passionate appeal to the sense of patriotism in Brutus.

143. *Sounded*—pronounced; 'celebrated by the voice of fame'; have a grander sound.

145. *Doth become the mouth*—is appropriate in the mouth.
As well as much as Cæsar's.

146. *Weigh them*—measure their worth or count their letters or syllables. *It is as heavy*—is as important as the name of Cæsar.

Conjure with 'em—use them as charms or spells for the purpose of raising spirits.

147. *Start*—raise from the lower world. Cassius means that there is no difference whatever between the two names. Both are equally capable of working wonders, and possess equally "the might of magic spells." Perhaps Cassius refers to the effect of the two names on people's minds.

148. *In the names..... at once*—a common form of oath. Cassius is growing passionate in expression as he is in indignation.

149. *Upon what meat.....* Cassius is searching for something that will explain Cæsar's phenomenal greatness. *Meat* is a generic term meaning 'food.' Some editors take the word in a figurative sense, and explain it as 'adulation.'

150. *Age*—the age in which Cassius lived is apostrophised.

Thou art shamed—The Romans ought to feel ashamed of themselves for letting Cæsar lord it over them.

151. *The breed of noble bloods*—the race of noble men.
Bloods—men of spirit.

152. *The great flood*. The reference is not inappropriate in the mouth of a Roman. As a matter of fact, the allusion is not to the flood of Noah mentioned in the Old Testament. The Romans believed in another great flood which took place in the earliest ages of the world. According to a well-known Roman legend, the great god Zeus determined to destroy the degenerate race of men by flooding the earth. Deucalion, King of Pthia in Thessaly, and his wife, Pyrrha, saved themselves

in a vessel. In reality it was their piety that enabled them to survive the great inundation. After the waters had subsided, the earth was re-peopled by Deucalion and Pyrrah throwing stones behind them. The stones thrown by the King became so many men, and those thrown by the Queen got changed into women.

153. *But*—which not. *Famed with*—renowned for.

152—53. *When went*.....*one man*?—never was any previous age of Roman history, since the beginning of the world, rendered famous by the deeds of only a single individual. There never was a lack of noble men, to keep up the tradition of liberty in Rome. Now Cæsar is all-in-all. This one-man-rule is a thing unknown in the history of Rome.

155. *Encompass'd*—surrounded. Surely there is room enough in Rome for more than one great man—that Cæsar has come to be.

156—57. *Now is it Rome*.....*only man*—this Rome of our time is indeed a fine Rome inasmuch as there dwells in it only one man, *i.e.*, Cæsar, who therefore suffers from no want of accommodation. With a population of 'one' (for Cæsar alone is of any account), Rome may be said to be a roomy city.

In Shakespeare's day, "Rome" was pronounced like "room". It is remarkable that the great dramatist's characters often indulge in punning when in a bitter and despairing mood.

Room enough—space for more than one man. It is strange, then, that Cæsar seems to fill the whole "room" of "Rome"—*i.e.*, dominate the whole of Rome.

One only man—only one man.

158. *Fathers*—forefathers; ancestors.

159. *A Brutus*—the old Lucius Junius Brutus, a celebrated ancestor of Marcus Brutus. He played the principal part in the expulsion of the kings from Rome. In order to avenge the wrong done to Lucretia by Sextus Tarquinius, he expelled Tarquinius Superbus, the last king of Rome, established a republic, and became the first Consul of Rome. Cassius touches and exploits the family pride as well as the patriotism of our Brutus by recalling the achievement of his great ancestor.

Brook'd—endured; tolerated.

160. *The eternal devil*—some editors, unable to explain why the devil should be called 'eternal', have substituted or interpreted 'infernal.' The truth is that 'eternal' simply emphasises the contrast in the supposed alternative. A king might die, or be dethroned; but the devil, if once enthroned, will remain there for ever. The idea of even a temporary kingship in Rome is as awful to Brutus as the idea of an everlasting dominion of the devil. *Keep his state*—establish his rule; reign as a sovereign; maintain his dignity.

158—161. *O, you and I.....as a king.* These lines form the passionate conclusion of a passionate speech by Cassius. Here the speaker appeals to the family pride and patriotism of Brutus. The one-man-rule established by Cæsar he abhors, and therefore he has been complaining of that to Brutus. Rome has ever been famous for its breed of noble men. It is still the same Rome but it now accommodates only one man. Only one man, *i. e.*, Cæsar, dominates its destiny. Cassius strikes the right chord by appealing to Brutus's ancestral pride. Once upon a time there was a republican Brutus—Lucius Junius Brutus—from whom Marcus Brutus claims lineal descent, who would rather tolerate the reign of the Devil than a king at Rome. He killed Tarquinus, and thereby ended monarchy in Rome. Cassius implies that Brutus should rise to the occasion and prove himself worthy of his family tradition.

162. *Jealous*—doubtful. *Nothing*—not at all.

163. *Work me to*—induce me to do. *Aim*—guess; conjecture.

164. *This*—*i. e.*, your wish that I should do the needful. *These times*—the spirit of these times.

165. *Recount hereafter*—tell you some other time. *For this present*—for the present.

166. *So with... you*—provided I might in a spirit of affection make this request of you.

167. *Be any further moved*—be influenced or urged any further.

170. *Meet*—proper ; suitable ; convenient. *High things*—matters of importance.

171. *Chew upon this*—turn this over in your mind ; give your best reflection to this.

172. *Had rather.....a villager*—would prefer to be a simple rustic.

173. *A son of Rome*—a polished, refined Roman citizen.

174. *Hard conditions*—difficult and trying circumstances.

Time—age.

175. *Like*—likely. *Lay upon us*—impose upon us.

176. *Weak words*—mild speech ; ineffective words ; language having insufficient power to rouse the feelings of a man.

177. *Have struck..... from Brutus*—have roused the spirit of Brutus at last to this extent ; have kindled this much of feeling or ardour in Brutus. The metaphor is from the old method of lighting a fire. Before such a modern convenience as matches existed, people struck sparks from a hard stone by means of steel. The metaphor of the steel and the flint is appropriate to a man of Brutus's reserved and stoical nature. Indeed he uses the same figure of himself in the Quarrel Scene :

O Cassius, you are yoked with a lamb
That carries anger as the flint bears fire.

Brutus's emotion is like the wit of Ajax in *Troilus and Cresida*, of which Thersites says: 'It lies as coldly in him as fire in a flint.' Cassius speaks of Brutus in the third person in the presence of Brutus. The suggestion is that Brutus is a man so reserved and unemotional that no appeal, however strong, can influence him, so that his presence or his absence makes no difference to the speaker. Without doubt, Brutus is a calm philosopher, not a hot politician. Cassius has been endeavouring to rouse him against Cæsar on the ground that he is Cæsar's equal. He appeals to personal jealousy, and succeeds so far as to draw forth the declaration Brutus has just made. All the same he is glad that his humble (?) efforts have roused Brutus to a slight display of spirit.

178. *Games*—viz., those held in celebration of the festival of Lupercalia. *Are done*—are over.

179. *They*—Cæsar and his train. *Pass by*—pass along. *Pluck*—pull; seize; catch hold of.

By the sleeve. An obvious anachronism, Roman togas being sleeveless. Similarly a little lower, we read of Cæsar's *doublet*. Of course the Elizabethan actor played in the costume of his day. *Sleeve* is that part of garment which covers the arm.

180. *After his sour fashion*—in his cynical style; in his bitter, caustic manner. Casca, a prominent conspirator, is one of those very observant people who pretend to take no interest and show no enthusiasm.

181. *What hath.....today*—what things worth relating have happened today. *Proceeded*—happened; taken place. *Worthy note*—remarkable; worthy of observation and narration.

Stage Direction. *Train*—retinue; followers; those that come after.

182. *Look you*—will you, Cassius, mark. This phrase is equivalent to the modern "Look here."

183. *Angry spot*—refers to the red flush of anger. *Glow*—burn.

184. *Chidden train*—servants or attendants who have been rebuked for some fault.

185. *Cicero*—a great Roman orator and jurist. He was an important member of the Roman Senate. Brutus and he fought against Cæsar at Pharsalia. Both were pardoned after the battle. Plutarch tells us that Cicero was not invited to join the conspiracy against Cæsar. Octavius sought his friendship after the assassination of Cæsar; but in consequence of his "stirring up all men against Antonius," the old man was put to death by orders of the Second Triumvirate.

186. *Ferret*—an animal of the weasel family, used for hunting rabbits. It resembles the Indian mongoose, and has red and piercing eyes. Topsell, in his description of the *ferret*,

says: "The eyes small but fiery, like red-hot iron, and therefore she seeth most easily in the dark."

Fiery—glowing in or furious with anger.

This description of Cicero is from Shakespeare's own imagination, and there is no classical authority for it.

187. *Capitol*—see note on I., 1, 64. Shakespeare here makes the mistake of supposing that meetings of the Roman senate were held in the Capitol.

188. *Cross'd*—opposed; contradicted; thwarted. *Conference*—debate. *Senators*—members of the Roman Senate, the senate being, originally, a council of elders.

193. *Sleek-headed men*—men with hair carefully trimmed; men with hair well oiled and combed. 'Sleek' means 'greasy.' Some commentators explain the phrase as 'men with smooth, round faces.' Fat people are popularly supposed to be good-natured and good-tempered.

Such as.....o' nights—those who enjoy sound sleep at night. Men suffering from insomnia are generally peevish and irritable.

194. *Lean and hungry look*—sharp and haggard look; thin and shrivelled face; appearance suggesting that he has some secret desires that are unfulfilled.

195. *He thinks too much*—he is in the habit of brooding.

Cæsar instinctively sees in Cassius a dangerous political character. The dictator is right in his estimate of Cassius. His first thought is to treat the matter seriously, but presently his self-conceit has the better of his wisdom. He is, after all, Cæsar—too exalted and dignified to give way to vulgar fears.

197. *Well given*—well disposed; of an excellent disposition. Cæsar is a better judge of men than Antony even.

199. *My name*—I who bear the great name of Cæsar. Mark the strain of pomposity in the utterances of Cæsar. Side by side with this pomposity is the royal dignity which is still a feature of his personality.

Liable to—subject to.

200—1. *I do not.....spare Cassius*—the man whom I would avoid the most is that lean Cassius. *Spare*—thin; lean.

201. *He is a great observer*—he is given to watching the trend of events.

202—3. *Looks quite through the deeds of men*—sees not only the outward actions of men but also the inward motives which lead to those actions. Cassius is by no means an infallible judge of character. Cæsar means to say that Cassius examines the deeds of men intently in order to get at the underlying motive.

203. *Loves no plays*—is not fond of dramas. Plutarch describes Antony as being a great lover of mirth and revelry, keeping his house full of "players, tumblers, jesters, and such sort of people." Cassius is serious, and so not interested in such things.

204. *He hears no music*—is not a lover of music. This opinion of Cæsar agrees with the view of Lorenzo in *The Merchant of Venice* :

‘The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, strategems, and spoils.’

205. *Seldom*—rarely. Speaking of the man who never indulges a good-natured laugh, and remembering the passage from the *Merchant of Venice* above quoted, Carlyle writes in his *Sartor Resartus* : "How much lies in laughter: the cipher-key wherewith we decipher the whole man! ... The man who cannot laugh is not only fit for treasons, strategems, and spoils; but his whole life is already a treason and a strategem." The student will be interested to know that Carlyle himself "smiled seldom." How the cap fits the manufacturer himself!

In such a sort—in such a manner.

206. *Mocked himself*—sarcastically smiled at himself; 'could not help regarding himself as an object of sheer ridicule.

Scorned—despised for relaxing into a smile.

207. *Moved*—induced.

208. *Be—are. At heart's ease*—contented at heart; at ease in their hearts.

209. *Whiles—while. A greater—one greater.*

211—12. *I rather.....I fear.* This attempt to convince Antony that he is fearless is rather funny on the part of Cæsar. What he has already said amounts to a confession of fear.

212. *For always I am Cæsar*—and therefore above all fear. This absurd boasting does not become the Cæsar of history, and has consequently led some critics to believe that Shakespeare's Cæsar is a caricature.

213. *This ear is deaf.* This is a fine touch of Shakespeare's. Not borne out by history, this statement is based on the dramatist's imagination. The mighty Cæsar has to confess to such a common human frailty as deafness. A German critic says that this physical deafness of Cæsar is "a symbol of that obstinacy which is deaf to all warnings; it does not wish to hear."

214. *And tell.....of him.* This sudden, confiding, and personal manner of Cæsar towards Antony proves beyond doubt that the dictator is evidently uneasy regarding Cassius, his denial of the feeling notwithstanding.

Casca's account of the scene at the feast of Lupercal.

As Cæsar with his train passes back, Casca remains to relate to Brutus and Cassius all that has happened at the feast of Lupercal. "After his sour fashion," he tells them that a crown was offered to Cæsar thrice by Antony, and each time the dictator refused the people assembled raised a cheery shout. Casca personally is little interested in the matter: "it was mere foolery," and he did not take much notice of it. What Antony offered to Cæsar was not a crown but rather a coronet. Cæsar put it by "with the back of his hand," each time less willingly than before, and as he refused, "the rabblement shouted, and clapped their chapped hands and threw up their sweaty night caps." So great was the noise they made and so foul was the vapour they exhaled that Cæsar simply could not stand it. The result was that the general swooned, foamed at mouth, and was speechless for some time. "'Tis very like: he hath the falling-sickness," says Brutus. Cassius's comment on this is as opportune as it is characteristic:

"No, Cæsar hath it not, but you, and I,

And honest Casca, we have the falling-sickness."

Casca next mentions a dramatic incident. This makes his description all the more agreeably pungent. On perceiving that the commoners were immensely pleased to see him refuse the crown, Cæsar plucked open his doublet and offered them his throat to cut. Casca humorously remarks that if he had been a man of any occupation, he would have surely taken Cæsar at his word. When Cæsar recovered his senses, he begged pardon of the people. Brutus and Cassius are curious to know what Cicero said about all these happenings. "Ay, he spoke Greek," says Casca in reply. A significant bit of news is given to the two listeners by the narrator. It is that "Marullus and Flavius, for pulling scarfs off Cæsar's images, are put to silence." There was more foolery yet, but Casca cannot recall it, and he takes leave of Brutus and Cassius with his acceptance of the latter's invitation to dinner.

It should be noticed that Casca starts speaking in prose, and continues that medium of expression to the end of the scene. Prose suits the character of Casca, and the nature of his story.

215. *Cloak*—the loose robe worn by the Romans and called a toga.

216. *Ay*—yes. *Chanced*—happened.

217. *Sad*—not sorrowful but serious ; grave.

221. *Put it by*—laid it aside ; rejected it.

222. *Thus* : Casca imitates Cæsar with a gesture. *Fell a shouting*—started shouting.

224. *For that too*—for the same reason, *i. e.*, Cæsar's refusing the crown.

228. *Marry*—by Mary, *viz.*, Virgin Mary, the mother of Christ. It was a common oath. The sacred nature of the oath was disguised in this way through fear of impiety, and perhaps of the law of the land.

Was't—it was.

229. *Gentler than other*—more softly than the last. The suggestion is that Cæsar's unwillingness to accept the crown became less and less strong each time it was offered.

At every putting by—at each refusal.

230. *Honest*—"Casca uses the word with a tone of patronising contempt." - *Wright*.

233. *The manner of it* - full details of the incident ; how it all went.

234-35. *I can as well be.....manner of it*. This is a colloquial and not very accurate expression. The speaker probably means "I could not tell you even if I were to be hanged as a punishment for not doing so."

Manner of it - there is a double meaning in the word 'manner' as used by Casca in this sentence. Bradley thus defines the phrase: '*The manner of*: the state of the case with respect to (a person, thing, or event); the character, disposition, or nature of.' Brutus asks how the offering of the crown was done, but Casca pretends to misunderstand, and says that he can as well be hanged as tell what were Cæsar's and Antony's actual dispositions in the affair; he goes on to say that he paid but little attention, as it was mere foolery, that is, he thought that neither of them were really serious. Without some such explanation of Casca's use of the word 'manner,' is not his assertion that he could not tell what had actually occurred contradicted by the circumstantial account which follows ?'

It was mere foolery - it was a stupid show, all bosh and nonsense. One editor explains "mere foolery" as "a fiasco, a device which the simplest in the crowd might have seen through." It was in the role of a priest that Antony offered the crown; but as he was known to be the most servile of Cæsar's flatterers, the suspicion was inevitable that the plan had been concerted between them.

237. *Not a crown neither* - we should say in modern English "not a crown either." In Shakespeare "neither" is frequently used for emphasis after a negative.

One of these coronets - "a laurel crown, having a royal band or diadem wreathed about it." The student will do well to mark that though Casca pretends to be unobservant, his description is very careful. The distinction between a "crown" and a "coronet" lends an air of realism to the account. The speaker means to say that it was not even a real crown. The

affair becomes all the more ridiculous. *These*—such as you and I know.

238. *For all that*—inspite of his formal refusal.

239. *To my thinking*—in my opinion.

He wouldhad it—he would have been simply glad to accept it.

241. *Loath*—unwilling. *To lay his fingers off it*—to let it go from his grasp. Cæsar was toying with the dangerous thing.

243. *Still*—ever ; every time.

244. *Rabblement*—mob. The word is more contemptuous than *rabble*.

Chapped—cracked and scarred with manual labour.

245. *Sweaty*—soaked with perspiration ; greasy with sweat.

246. *Uttered*—emitted ; discharged into the air. *Deal of stinking breath*—quantity of bad smell from their dirty mouths.

247. *Choked*—suffocated.

248. *Swounded*—swooned ; fainted. *At it*—in consequence of it. *For mine own part*—so far as I am concerned.

350. *Receiving*—taking in ; inhaling.

251. *Soft*—just pause a while. *Swound*—swoon.

252. *The market-place*—the Forum. It was here that all public business was transacted and the courts were held.

254. *Like*—likely. *Falling-sickness*—epilepsy, so called because those afflicted with it suddenly fall down.

256. *We have the falling-sickness*—in a truer and deeper sense of the term, we have the falling-sickness, because we have fallen to the position of serfs under the tyranny of Cæsar.

257. *I know.....by that*. The literal interpretation of "falling sickness" is rather subtle for the simple-minded Casca.

258. *Tag-rag people*—the mob; the rabble—so called because their clothes consist of shreds and patches. They are indeed “a ragged appendage to society.”

259. *Clap him*—applaud him by clapping of hands. *Hiss him*—show displeasure by making a hissing sound, when he seemed inclined to accept the crown.

260 - 61. *As they.....theatre*—as they are accustomed to treat actors on the stage.

262. *Came unto himself*—recovered his senses.

264. *Common herd*—the tag-rag people. The numerous slighting epithets used for the mob have led some commentators to believe that Shakespeare had nothing but hatred for the rabble.

265. *Plucked me open*—plucked open *for me*; tore open. *Doublet*—a close-fitting tunic, resembling the modern waist-coat, extending a little below the girdle. It was so called because, being worn under the cloak or coat, it formed a double covering. It should be noticed that the doublet is an Elizabethan, not a Roman, garment.

266 - 7. *A man of any occupation*—not a mechanic, as is ordinarily explained, but a practical man, a man of business, prompt to seize an opportunity.

268. *A word*—his word. *Would*—wished. *Might.....rogues*—might be consigned to perdition in the company of the wickedest men.

269. *Came to himself*—regained consciousness.

271. *Amiss*—wrong. *Their worships*—a title given to magistrates, judges, and other high personages of similar rank. Casca puts these words into Cæsar's mouth. Evidently he wants to picture Cæsar as courting the favour of the “rabblement.”

272. *Infirmity*—physical weakness. *Wenches*—low class girls.

273. *Good soul*—poor fellow. *With all their hearts*—most readily.

274. *There's no them*—they need not be taken seriously.

275 - 76. *If Cæsar..... no less*—they would have forgiven Cæsar as readily even if he had murdered their mothers. Casca's words breathe of inordinate contempt for the mob.

279. *Did Cicero.....anything?* Clever Cassius has his eye on Cicero too. The old gentleman is essential to the plot against Cæsar.

280. *He spoke Greek.* Cicero knew Greek almost as well as his mother tongue. The common people had, on that account, given him the nickname of "the Grecian". From the smile that followed his remark, we may conclude that it was one of the biting sarcasms for which he was famous, and which some times, as Plutarch tells us in his *Life of Cicero*, took the form of Greek quotations.

281. *To what effect*—what was the purport of his speech?

282---83. *An I tell.....face again*—no, I cannot tell you that. The idea perhaps is that if he were to tell the purport of Cicero's Greek, he would have to invent a lie, for he is altogether ignorant of Greek. A writer remarks in connection with this sentence of Casca: "Eccentricity peers out at every turn of this narration, we can almost see the speaker's winks and gestures. The character is evidently drawn from the life."

284. *Shook their heads*—the nod of their heads indicated that they had understood Cicero.

285. *It was Greek to me*—it was altogether unintelligible to me. The saying has become proverbial. Plutarch, however, happens to mention that Casca himself spoke Greek when calling upon his brother to help him at the assassination of Cæsar.

287. *For pulling scarfs off Cæsar's images*—for disrobing the images of Cæsar. *Scarfs* are the fillets with which the diadems were fastened.

Put to silence—deprived of their office for a time. The duty of the tribunes was to act as the spokesmen of the people, but they held their office on sufferance. It is remarkable that we hear no more of Marullus and Flavius through the play.

288. *More foolery yet*—other foolish or absurd things done. *If I could remember it*—but my interest in them was so slight that I did not care to notice them so well as to be able to remember them.

291. *Am promised forth*—have a previous engagement. Cassius feels convinced that Cæsar will be an asset to the party of conspirators—hence no doubt the invitation to his place.

293. *Your mind hold*—if you do not change your mind; if you still wish to invite me to dinner. Casca is throughout humorous and sarcastic.

295. *Good*—all right. This word conveys Cassius's acceptance of all the three conditions made by Casca.

297. *Blunt*—dull; thick-headed. The word may also mean “unpolished, rough of speech.”

298. *Quick mettle*—full of courage and high spirit.

299. *Execution*—performance; carrying out.

300. *Enterprise*—undertaking.

301. *However*—although. *Puts on*—assumes. *Tardy form*—boorishness of manner; appearance of sloth and sluggishness.

302. *Rudeness*—roughness of manner. *Is a sauce to*—gives a relish to. The meaning is that Casca's wit is all the better appreciated because it is so rough and unpolished.

303. *Stomach*—inclination; willingness. *Digest his words with better appetite*—relish his witty remarks much better.

305. *And so it is*—it is exactly as you put it. *I will leave you*—I will take leave of you.

309. *I will do so*—I shall “come home” to you; I shall meet you at your place.

Think of the world—the state of public affairs; Rome and how it is enslaved by Cæsar. To a Roman of those days, Rome was equivalent to the world. Verity interprets the expression thus: What you owe to the world (Rome) and what it expects of you. This appeal to duty is the strongest that could be addressed to a man like Brutus.

310. *Well, Brutus, thou art noble.* The nobility of Brutus is admitted even by his enemies. There is, in Cassius's soliloquy, the compunction that he is going to use Brutus as a tool.

311—12. *Thy honourable metal.....* your noble disposition may, by association with those who are not noble, be altered so as to act contrary to its nature. 'Metal' is to be understood here, as at some other places in the play, in the sense of 'disposition.' The dramatist is thinking of the attempts of the alchemists to transmute base metals by taking away their natural qualities and super-imposing on them the qualities of gold.

312. *From that it is disposed*—away from or contrary to what it is originally inclined to; against its natural tendencies.

Meet—proper.

313. *Keep ever with*—associate always with. *Their likes*—minds equally noble.

314. *For who.....seduced?*—for no one is so strong in character that he cannot be tempted to do wrong. *Seduced*—led astray; perverted.

315. *Doth bear me hard*—bears me a grudge; regards me with ill-will.

But he loves Brutus. This gives us the motive spring of Cassius's procedure against Cæsar. However much he may talk of Rome and love for Rome, he has a personal reason to take up arms against Cæsar. The dictator had disappointed him by bestowing upon Brutus the 'praetorship' that was so coveted by Cassius.

316—17. *If I were.....humour me.* This is one of those sentences in the play that have received at the hands of critics a multiplicity of interpretations. The whole controversy turns upon the answer to the question: Which is the proper antecedent of the pronoun 'he' in 'he should not humour me.'

(1) Warburton referred *he* to Brutus, and explained the speech as follows:—

"If I were Brutus, and Brutus, Cassius, he should not cajole me as I do him,"

In the opinion of Warburton the utterance is a reflection on Brutus's ingratitude. To '*humour*' signifies here to turn and wind him by inflaming his passions.

(2) Johnson, on the other hand, referred *he* to Cæsar. Heath too is of this view. The meaning in this case is:—

"If Brutus and I were to exchange situations, so that I were Brutus, and he Cassius, Cæsar should not, by the demonstrations of his friendship and affection, cajole me out of my principles."

Hunter is also of this opinion and adduces a number of arguments in favour of this explanation.

(3) Verity inclines to Warburton's interpretation, and writes in justification of the same: "Cassius sees that his words have had some effect in stirring Brutus against Cæsar: he knows that Cæsar is the friend of Brutus; and he wonders that Brutus should suffer himself to be influenced against his friend. Cassius regards things from a personal standpoint: personal friendship or enmity is sufficient motive with him; whereas Brutus would not allow personal feelings either for or against Cæsar to affect him, if he thought that the good of Rome required of him some service."

Humour—cajole; "play upon humours."

318. *Several hands*—different handwritings.

320. *Tending to*—purporting to show.

320-21. *The great opinion.....of him*—the high regard in which Brutus is held in Rome.

321. *Wherein*—in which papers. *Obscurely*—vaguely.

322. *Glanced at*—alluded to; hinted at.

323. *Let Cæsar.....sure*—literally, 'let Cæsar take care to sit firmly on the saddle', *i.e.*, Cæsar's firm dominion is bound to be shaken! Cassius means that by throwing in at Brutus's window a number of papers in different handwritings he will convince Brutus of the need of ending the supremacy of Cæsar, and once Brutus joins the conspiracy, there can be no hope for Cæsar; he is bound to be thrown off his power.

324. *Shake him*—dislodge him from his seat of power ; by clipping his wings “make him fly an ordinary pitch.”

Or worse days endure—or, failing that, submit to greater tyranny than Cæsar has so far practised.

N. B. Notice that the last two lines of the scene form a rhymed couplet. Such rhymed couplets are common at the end of a scene in Shakespeare's dramas of the early and middle periods of his literary career, but do not occur in the later plays. A rhymed couplet at the end of a long scene gives a sense of finish to the whole and serves to notify to the audience that the scene is over.

SCENE III.

Summary. It is a street in Rome. The time is that of night. The scene falls into three divisions.

In the midst of a great tempest, Cicero comes upon Casca who is out of his wits on account of terror. Casca has never seen such a night as this and fancies that there must be a civil strife in heaven. Cicero, on the other hand, seems to be least affected by the disturbances of nature, and asks Casca in a quiet tone if he has seen anything very wonderful. The latter relates that he has seen a slave whose left hand burned and flamed "like twenty torches joined" and yet remained unscorched, that he has seen a lion "against the Capitol" and also men all in fire "walk up and down the streets" of Rome. Casca believes them to be the portents of some impending calamity. Cicero is not much moved by the recitation and is unwilling to allow any prophetic character to the phenomena which have worked so deeply upon the mind of Casca.

Very different is Casca's interview with Cassius who enters as Cicero retires. Cassius's attitude towards the elemental disturbances contrasts with Casca's. He reproaches Casca for his dulness of spirits. Casca is distracted with fear and perplexity. Cassius has challenged the elements, "thus unbraced," as he says, to do their worst to him. This disciple of Epicurus seems willing, however, to bid adieu for to-night to that part of his master's creed which declared the gods to be indifferent to the affairs of men. The "strange impatience of the heavens", for at least this once, is an "instrument of fear and warning unto some monstrous state." Casca readily apprehends that Cassius is glancing at the degradation of Rome in submitting to the rule of one man. Very soon an understanding is arrived at between them, and a new recruit is added to the conspiracy against Cæsar.

At this stage Cinna enters to remind Cassius of a gathering of friends awaiting him in Pompey's porch. Cassius employs's

him to carry out the plan he announced in the last Scene, viz., stirring up Brutus by writings "in several hands", all expressive of the great esteem in which he is held in Rome. Casca he takes along with him as he goes to meet Brutus at his house.

Borrowings from Plutarch.

(1) The omens of Cæsar's fall.

"Certainly destiny may easier be foreseen than avoided, considering the strange and wonderful signs that were said to be seen before Cæsar's death. For, touching the fires in the element, and spirits running up and down in the night, and also the *solitary birds* to be seen at noon-days in the great market places, are not all these signs perhaps worth the noting? *Divers men were seen going up and down in fire*: and furthermore, there was a slave of the soldiers that did cast a marvellous burning flame out of his hand. insomuch as they that saw it thought he had been burnt; but when the fire was out, it was found he had no hurt."—*Life of Cæsar*.

(2) The letters stirring up Brutus.

"Now they that desired change, and wished Brutus only their prince and governor above all others they durst not come to him themselves to tell him what they would have him do, but in the night did cast sundry papers into the Prætor's seat, where he gave audience, and the most of them to this effect: 'Thou sleepest, Brutus, and art not Brutus indeed'. Cassius finding Brutus's ambition stirred up the more by these seditious bills, did prick him forward and egg him on the more for a private quarrel he had conceived against Cæsar."

—*Life of Cæsar*.

Deviations from Plutarch.

(1) Shakespeare deviates from Plutarch in introducing the lion in the Capitol. We do not read anywhere of any lion being kept in the Capitol. The dramatist perhaps had in his mind the lions that were kept in the Tower of London.

(2) Shakespeare departs from Plutarch in transferring the Senate-House to the Capitol. No meetings of the Senate were ever held in the temple of Jupiter.

Dramatic Significance.

The importance of this scene is manifold. It materially furthers the action of the play. It helps a good deal in creating atmosphere. It serves to reveal and develop some of the conspicuous figures of the drama. From the standpoint of stage-effect too, the scene is a splendid achievement. The impassioned verse of the scene throws an interesting sidelight on Shakespeare's choice of his medium of expression. Last, but not least, there is here copious illustration of the two time scales that were ever present to the dramatist's mind. Let us consider at length how these functions are combined in this single division of the opening Act of this tragedy.

In this scene we have the development of Cassius's plot. The conspiracy against Cæsar, his assassination in the Capitol and the aftermath of this murder — this is, in a nutshell, the story of the main action of this play. The tempest amid which the scene opens finds Cassius alert and active in the furtherance of his cause. He secures Casca for the conspiracy. As a matter of fact, a party of conspirators has already been formed, and by the time we are near the 'finis' of this scene they are waiting for Cassius in Pompey's porch. Cassius carries out also his intention of placing anonymous appeals where Brutus 'may but find them.' We see him handing over to Cinna the bundle of forged letters he has prepared for Brutus. Even the storm, with its attendant omens and prodigies, is material to the action of the drama. It acts as a precursor of the impending fall of Cæsar. It blazons forth the fate of the greatest man of Rome.

In Shakespeare's day, the spirit of Romance was abroad. Interest in things that are neither here nor there, was considerably aroused among men. English humanity had too come to be imbued with the yearning for the 'impossible' and the 'improbable.' Elizabethan audiences liked the supernatural and the marvellous. They were very fond of seeing ghosts and unearthly powers at work. They cried aloud for thrills. Shakespeare catered to this aspect of the public taste of his time. *Macbeth*, *Hamlet*, and *Richard III* are other instances in point. There is no doubt that Shakespeare found the mysterious events of *Julius Cæsar* in *Plutarch*. But surely

it was his eye that perceived their great utility for purposes of the stage. Moreover the scene seems to have got hold of Shakespeare's imagination. He recurs to it in *Hamlet* :—

"In the most high and palmy days of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets."

So although Shakespeare is indebted to Plutarch for the description of supernatural happenings, he makes the very most of them and expands them with artistic skill in the present scene. Nature and super-nature both mix themselves up with the affairs of men: their spirits at least are in deep touch with the deep things in man and his history.

The storm is a great revealer of character. Under its influence, Casca, Cicero, and Cassius feel and behave differently. Each one of them discovers to us his real self. Casca, as is clear, allows the moment's mood to have the better of him, and the mood itself is suggested and controlled by the immediate circumstances. In the last scene he struck us as an envious scoffer who respects nothing. Here we find him smitten into superstitious terror. He runs about with his sword drawn, breathless and staring. The tempest has shaken him to the very roots of his being. Cicero is sententious, and puts on an air of philosophic calm. He remains unmoved by the hideous appearance of the night. He is the type of the educated, cultured man who, absorbed in political interest, has learned to look on the wild games of nature with utter indifference. Cassius's view of the storm and his attitude towards it are quite characteristic of the man. To him the conditions of the moment are of importance just so far as he sees his way to exploiting them for the end he has before him. Just now he is full of Cæsar and his tyranny. And he interprets the tempest in the light of what he holds steadily and unceasingly in view. He is still "the guiding spirit, the masterful personality which controls and guides the motions of lesser men." The portents and "strange eruptions" emphasise the

greatness of Cæsar. And towards the close of the scene we have one of the most handsome tributes paid to Marcus Brutus :—

“O, he sits high in all the people’s hearts :
And that which would appear offence in us,
His countenance, like richest alchemy,
Will change to virtue and to worthiness.”

From the stage point of view, the scene is one of the most effective. As Moulton says, the tempest and the portents “become appropriate as a Dramatic Background to an agitated passion in the scenes themselves, calling out the emotional effect by a vague sympathy, much as a musical note may set in vibration a distant string that is in unison with it.” The strange prodigies and the ‘fearfulness’ of the tempestuous night stir the imagination of the spectators, and put them in the right frame of mind to witness events “most bloody, fiery and most terrible.” Even the hurry, the hustle and bustle of the scene enhances its dramatic quality. The reader or the spectator is held spell-bound with the very swiftness-cum-picturesqueness that breathes through the entire scene. On the modern stage the illusion of rain-swept streets, thunder and lightning can be easily and elegantly presented; but in the absence of mechanical contrivances Shakespeare is compelled to suggest the scene by description. All the same the dramatic quality of the scene is not allowed to fall into abeyance.

In the preceding scene Casca gives the description of the feast of Lupercal in prose. It is a mere account that Casca, in his own blunt way, renders to Brutus and Cassius. Prose, therefore, is the medium of expression chosen by the narrator. In the present scene, however, we see that Casca, Cicero, and Cassius all speak in verse. One commentator makes the following observation :—“In parts where a conversational, not tragic or poetical, effect is desired, verse gives place to prose, and *vice versa* ; and characters which are viewed in a wholly tragic or poetical light normally use verse alone.....and Casca himself speaks entirely in verse at this appearance, where the interest is purely tragic and his own inner character is revealed under stress of the agitation roused by the storm,”

As for the time of the scene, Hunter's instructive note is worth quoting *in toto* :—

The time of the scene is the night following the day on which Antony offered Cæsar a crown, and in which Cassius sounded Brutus. Cicero asks Casca whether he has 'brought Cæsar home' from the games; and we learn also that Cassius has not yet thrown the writings 'in at Brutus' window.' It is after midnight at the close of the scene, and in two hours more the conspirators will have waited on Brutus. *This is the computation of 'one clock'. The other marks the time very differently.* Between the feast of Lupercal and the *Ides* of March, a whole month elapses, and this month Cassius, we are made to feel, has spent in moving those 'certain of the noblest-minded Romans' to undergo the enterprise of 'honourable-dangerous consequence.' Again, towards the beginning of the scene a single expression of Casca's serves to widen the interval between the present and the foregoing scenes. Recounting the recent prodigies Casca declares that '*yesterday*, the bird of night did sit even at noon-day, upon the market-place.' This cannot be the *yesterday* of the day which found the unimpressionable Casca still clothed in his assumed cynicism. Further, towards the close of the scene Cassius similarly widens the interval between the present scene and that which follows. Cinna is bidden to place a paper 'in the Prætor's chair, where Brutus may but find it,' and another on 'old Brutus' statue.' Neither of these could meet the eye of Brutus in time, nor would they be at all necessary, if the assassination were fixed for the very next morning, and if 'ere day' the conspirators had arranged to awake Brutus and *be sure of him*.

Notes, Explanations, References, etc.

1. *Good even*—good evening. According to Daniel, the Scene opens at midnight, as the beginning of the second day of the action of the tragedy. And Shakespeare frequently uses the abbreviated forms 'morn' and 'even' for 'morning' and 'evening'.

Brought—conducted; escorted. *Home*—i.e., from the games in the Forum. Casca is coming back home from the supper at which he promised to be present on the night of the Lupercalia.

2. *Breathless*—panting. *Stare you so*—do you look agape. It seems that Casca has cast away his affectation of indifference and cynical contempt. Here and hereafter he appears in his true character as the “most impressionable, excitable and impulsive of all the conspirators.” The disturbances of nature have affected him the most.

3. *Moved*—affected. *Sway of earth*—“the balanced swing of earth”, according to Prof. Craik. Johnson explains it as “the whole weight or momentum of this globe.” Another way to understand the passage is to take “sway” in the sense of “government,” and interpret the whole as “there was such confusion on the earth that the reign of law was in danger of giving way to chaos and anarchy.”

4. *Unfirm*—unsteady; unstable; not ‘infirm’ which means ‘weak.’ *O Cicero!* Notice this passionate outburst from Casca, and in the presence of Cicero who has been described by him a little earlier in a cold, sneering tone.

5. *Scolding*—boisterous. In the same way the winds are said to “bluster.” Compare “chiding winds” of *As You Like It*.

6. *Rived*—riven; split; ripped open. *Knotty*—gnarled. The larger the number of knots in wood, the harder it is. The oaks are the longest-lived of all European trees.

7. *Ambitious*—because mounting high. *Swell*—heave with waves. *Rage*—roar in fury. *Foam*—become covered with the froth of waves.

8. *To be exalted with*—to be raised as high as. Cf. the description of the storm in the *Tempest* :—

“The sky it seems would pour down stinking pitch
But that the sea, mounting to the welkin’s cheek,
Dashes the fire out.”

Threatening—menacing.

10. *Dropping fire*—pouring or showering down, not rain or hail, but fire.

11. *A civil.....heaven*—a civil war among the gods.

12. *Saucy*—insolent; impudent.

13. *Incenses them*—provokes them. *To send destruction*—to ruin the world out of wrath.

14. *Anything more wonderful*. Delius explains it correctly as "anything that was more wonderful." Craik explains it as "anything more that was wonderful."

15. *Common*—public. Public slaves were employed to look after public buildings, and to attend on magistrates and priests.

These lines are Plutarch turned into poetry. The essential difference between prose and poetry becomes clear on a careful comparison of the wording in the two cases. "There was a slave of the soldiers," says Plutarch, "that did cast a marvellous burning flame out of his hand, insomuch as they that saw it thought he had been burnt; but when the fire was out, it was found he had no hurt."

You... sight—you'd know him well by sight; he must have been a familiar figure to you.

16. *Left hand*—why left hand? Is the word mystic here? or is it merely a graphic touch of Shakespeare? Plutarch does not specify the hand.

Flame—was in a blaze.

17. *Twenty*—a definite number is used here for the indefinite.

18. *Sensible of*—sensitive to. *Unscorch'd*—unburnt.

19. *Beside*—moreover. *Ha' not since*—have not from that moment. *Put up*—sheathed.

20. *Against*—opposite; over against. The lion is a touch of Shakespeare's own.

21. *Glared upon*—looked fiercely at me. *Went surly by*—passed by in an angry mood. *Surly*—in a mood of contemptuous anger.

22. *Annoying*—injuring; molesting. *Drawn upon a heap*—huddled together in a mass; crowded together in a heap.

23. *Ghastly*—haggard; horror-struck.

24. *Transformed with their fear*—so changed by terror as hardly to be recognised. *Swore*—stated on oath.

25. *All in fire*—enveloped in a blaze of fire.

26. *The bird of night*—the owl, a bird of ill omen. Cf. *Macbeth* :—

“It was the owl that shriek’d, the fatal bellman
Which gives the stern’st good-night.”

It will be interesting to the scholar to know that to the Greeks the owl was a symbol of wisdom, sacred to Minerva, the goddess of wisdom.

27. *Even at noon-day*—in broad day-light. This was considered a very evil omen, for the owl is a bird that loves darkness.

28. *Hooting*—uttering its usual cry. *Prodigies*—unnatural phenomena; wonderful appearances.

29. *Conjointly meet*—happen at the same time; ‘appropriately coincide.’ *Let not men say etc*—This is short for “Let not men suggest physical explanations and say such are their reasons, etc.”

These—these and these.

30. *They are natural*—there is nothing unusual about them.

31. *Portentous things*—things that are portentous, or of ill omen.

32. *Unto*—to; as regards. *Climate*—country; region. *Point upon*—point towards.

28—32. *When these prodigies.....point upon*. In these graphic lines Casca concludes his description of the storm with an explanation that is quite characteristic of the speaker. He anticipates an answer from the rational Cicero as well. As for himself, he is not going to be satisfied with a sceptical explanation which Cicero might offer. Had a single prodigy been seen, nothing much might have been thought of it. But a number of portents occurring together must indicate something terrible about to happen. It is absurd, in Casca’s opinion, on the part of men to assign natural causes to them by saying that this or

that is their reason. These things are one of the ordinary course of nature and they must have some deep import or significance. Casca's explanation is that they are certainly forerunners of disaster about to overtake the region in which they appear.

The whole passage is an elaborate example of what Ruskin calls in his *Modern Painters* the pathetic fallacy. The writer or the speaker believes in and expresses the sympathy between external nature and human fortune.

33. *Strange-disposed*—strangely-tempered; of a strange character. Cicero will commit himself to no more than this, as regards the present *time*.

34. *Construe*—interpret. *After their fashion*—according to their own lights; in their own way.

35. *Clean from*—altogether contrary to. *Purpose*—significance. Cicero gives his expected rational answer in these lines. He does not agree with Casca whom he regards as a superstitious fool. Men, he says, may explain things from their individual points of view, their explanations being completely opposite to the real meaning.

37. *Bid*—order.

38. *Send word to you*—inform you.

39. *Sky*—not merely the 'vault of heaven,' but the whole atmospheric conditions around Casca and Cicero.

40. *Is not to walk in*—is not fit to walk in.

41. *Casca by your voice*. Cassius is very observant. He recognises Casca by his voice and Cinna by his walk. This is the most opportune time for Cassius to stumble upon Casca. The mind of the latter has been deeply stirred, and he is just in the mood when Cassius can mould him to his will without much effort. But the cautious and discreet way in which Cassius creeps into Casca's mind is really creditable to him.

42. *Your ear is good*—i.e., you have correctly identified me by my voice. *What night is this!*—What sort of a night! What a stormy night!

43. *Very pleasing*—because it shows heaven's displeasure at those who are not honest (i. e., upright). Honest men,

however, will gladly welcome such a night. Cassius sees in the tempestuous night a fit agent to aid him in the execution of his dark purpose.

44. *Menace so*—wear such a threatening look.

45. *Those that.....of faults*—men who have lived in an age characterised by as much evil and tyranny as the present have, witnessed similar protests from the heavens. If the sky 'menaces so,' it is nothing surprising, for the world is now full of sin and cruelty. Casca, according to Cassius, is startled at these happenings because he is unaware of the evils and the iniquities that fill the Roman world.

46. *For my part*—as for myself.

47. *Submitting me*—exposing myself. *Perilous night*—dangers of the night.

48. *Unbraced*—with my doublet unfastened. The 'braces' were the laces that fastened the doublet across the breast; these were usually drawn tight. 'Shakespeare in matters of dress speaks of the costume of his own time. Cassius, like Hamlet, was walking with his doublet unbuttoned'.—*Wright*.

49. *Bared*—exposed. *Thunderstone*—a stone popularly supposed to be discharged by thunder; or simply thunderbolt.

50. *Cross*—zig-zag; forked. *Blue*—the electric flash has a bluish tint.

51. *To open the breast of heaven*—to cleave the sky.

52. *Even in.....of it*—directly in the path-way of the lightning.

53. *Tempt*—provoke the wrath of.

54. *Part*—nature. *To fear and tremble*—to be alarmed.

55. *Mighty*—powerful. *By tokens*—by means of signs or visible symbols.

56. *Dreadful heralds*—messengers of their wrath. *Astonish*—astound.

57. *You are dull*—you are too lacking in spirit to realise the true significance of these phenomena.

Sparks of life—flashes of ardent energy.

58. *Want*—are lacking in.

59. *Gaze*—vacantly stare.

60. *Put on fear*—look terror-struck; assume fear. *Cast yourself in wonder*—throw yourself into a state of wonder. The metaphor in this and in 'put on fear' is from hastily throwing one's self into a robe.

61. *To see*—on seeing; when you see. *Impatience of the heavens*—(1) the disturbances of the sky; (2) the increasing wrath of the gods who sometimes lose their patience over the sins of men.

63. *These fires*—the phenomena of fire—*tempest dropping fire, men all in fire*, etc.

Gliding—moving noiselessly. It is just the word for the phantom-like march of the ghosts.

64. *From quality and kind*—contrary to their natural character; or deviate from their ordinary dispositions and natures.

These lines, as will be easily seen, are defective in grammatical construction.

65. *Why old men.....calculate*—why old men, who are usually staid and serious, play the fool, and children, who are ordinarily careless and irresponsible, calculate and practise prudence. Both the operations are evidently contrary to the normal course of nature.

The Folios read "Why old men, fools, and children calculate." The meaning in this case would be "Old men, fools, and children are all, as a rule, equally foolish; but now, quite contrary to their ordinary habits, they calculate, *i. e.*, act with prudence."

The whole passage is difficult grammatically, but the point of it is clear enough. Cassius means to say, "If you want to know the cause of these strange happenings, if you want to know why all things seem now to deviate from their normal course, then you will, on pondering over the problem, find that they *are* warnings to us that the state of affairs in Rome at present is unnatural and calls for a drastic reform.....Let us combine to get rid of Cæsar whose dictatorial tendencies are far from natural."

66. *Ordinance*—destined course.

67. *Preformed faculties*—the powers with which they were originally endowed by nature.

68. *Monstrous quality*—unnatural state of affairs; abnormal condition of things. *Why*—this is only colloquial.

69. *Infused them*..... *spirits*—imbued them with these tendencies.

71. *Unto some monstrous state*—(1) to a country in a shocking condition; (2) pointing to some abnormal state of affairs. Either way, some thing is rotten in the state of Rome.

72. *Name to thee a man*—Cassius does not actually mention the name. He wants to arouse the curiosity of Casca and put him on the track of his own thoughts.

73. *Most like*—who most resembles. Cassius is referring to the one-man rule of Cæsar, which is just as monstrous, just as abnormal as the hideous happenings of this dreadful night.

74. *Thunders*—bursts into a rage. Thus he is most like the thunder rumbling on this stormy night.

Lightens—indulges in flashes of fury. In this respect he resembles the lightning.

Opens graves—causes the massacre of men. In this sense he is like the yawning graves “yielding up their dead.”

Roars—overawes people with his loud and imperious tone of speech. Thus he is very similar to “the scolding winds.” The idea is that the thunder, the lightning, the walking of ghosts, and the boisterous winds are but symbolical of the monstrous growth of pride and power in Cæsar. So Cassius is coming to the very centre of the bush.

77. *Personal action*—individual capacity of doing a thing.

Prodigious—extraordinary; portentously great.

78. *Fearful*—dreadful. *Eruptions*—outbreaks of nature.

79. *'Tis Cæsar that you mean*. So it is Casca, and not Cassius, who has named the man. Cassius knows how to go about his business.

80. *Let it be who it is*—never mind the name; never mind who it is. Craik draws a distinction between 'let it be who it may be' and 'let it be who it is.' "Cassius," he says, "in his present mood is above the subterfuge of the latter. While he abstains from pronouncing the name, he will not allow it to be supposed that there is any doubt about the actual existence of the man he has been describing."

81. *Thews*—muscles.

82. *Woe the while!*—alas for the present age! *Our fathers'.....dead*—we have lost the spirit of our ancestors.

83. *And we.....mothers' spirits*—we have become effeminate; we are swayed by female impulses; we have become cowards like women.

84. *Yoke*—servitude. *Sufferance*—the patience with which we endure the yoke. *Show us womanish*—prove that the wills that guide our bodies are weak and womanish.

86. *Mean*—intend. *Establish*—instal; enthrone.

87—88. *And he shall.....in Italy*—and he will be authorized to wear his crown through all the dependencies of Rome, Says Plutarch: ".....they (the senators) were ready willingly to grant him all things, and to proclaim him king of all his provinces of the Empire of Rome out of Italy, and that he should wear his diadem in all other places both by sea and land."

Shall wear—is to wear. *Save*—except.

89. *I knowdagger then*—in that case I shall plunge this sword of mine into my heart, *i. e.*, commit suicide. Some commentators interpret it as meaning that Cassius will kill Cæsar in that case. Such an explanation is, however, contrary to the whole tenour of this speech of Cassius.

90. *Cassius.....deliver Cassius*—I will put an end to my servitude by putting an end to my life. Or *bondage* may refer to the 'encumbrance of the body'—'this muddy vesture of decay.'

91. *Therein*—in that, *i. e.*, in giving to man the power of committing suicide.

92. *Defeat*—frustrate the intention of ; thwart the purpose of. The idea is that by suicide even the weakest man is able to escape the oppression of the tyrant.

93. *Nor*—neither. *Stony tower*—fortress built of stone. *Beaten*—solid.

94. *Airless dungeon*—a close prison from which even the air is shut out. *Links of iron*—iron chains.

95. *Can be.....spirit*—is capable of restraining or repressing the spirit. *The strength of spirit*—a strong spirit ; a heroic soul.

96. *Being weary of*—when it feels tired of.

These worldly bars—this bondage of the world ; the prison of the flesh. "Bar" is "anything that separates or confines." The body is often spoken of as a prison in which the soul is *confined* during a man's life on earth.

97. *Never lacks.....dismiss itself*—has always the power to free itself from that bondage.

89—97. *I know where I will.....dismiss itself.*

This is an extract from the dialogue between Casca and Cassius on the night of the portentous storm. When Casca says that the senators "mean to establish Cæsar as a king," Cassius gives in these lines a vivid, eloquent and beautiful description of the simple idea that in case Cæsar is installed a king, he will free his soul from bondage by committing suicide. A life under tyranny is a veritable servitude from which Cassius will release himself by plunging his own sword into his own body. In this freedom and self-determination even the weakest of mortals can show a strength of character which is simply astonishing. The tyrants are, by this means, thwarted in their purposes, for they can enslave bodies but not souls. Chains, prison-cells, and dark dungeons can be no hinderance to the freedom of the human soul, for

"Stone walls do not a prison make,
Nor iron bars a cage."

No amount of human tyranny and government can hold the soul in check or bondage. When men are tired of worldly cares, anxieties, and worries, they have recourse to this noble method of attaining freedom, namely, suicide.

In this speech Cassius rises for a time above personal envy. He is moved by the feelings of the free man who will not submit to tyranny. Here is an excellent encomium on suicide: Cassius flares into an out-burst of eloquence because of his stern devotion to republican ideals.

98. *If I know this*—if I am convinced of my ability to escape from servitude through suicide. *Know all the world besides*—let all the people of the world know this; I hereby publicly proclaim.

99. *That part of tyranny that I do bear*—that portion of Cæsar's despotism which touches me.

100. *Shake off*—rid myself of; get rid of. *At pleasure*—whenever I like.

101. *Bondman*—slave. The word is derived from the fact that some slaves were, under terms of a bond or agreement, compelled to render certain services to their masters.

In his own hand bears—possesses.

102. *To cancel his captivity*—free himself from bondage.

The student will notice the striking alliteration in these lines. The quibble is characteristic of Shakespeare for two reasons. It is elaborate. At the same time it shows the author's fondness for legal terms. Why does the dramatist use "cancel" when his meaning is "make an end of," "terminate"? The answer is that the word "bondman" has brought to his mind the thought of a debtor's prison and some poor creature confined there by reason of a bond he is unable to pay. A bond, when redeemed, is cancelled or annulled. In this case death is to act as the cancelling agent.

103. *Then*—in case the Romans realised and practised their powers of "cancelling their captivity." Personal jealousy of Cæsar is again the motive that predominates with Cassius here.

104. *Poor man!*—Cassius pities Cæsar, out of contemptuous sympathy, for being unjustly accused of becoming a tyrant.

A wolf—a greedy tyrant.

105. *But sheep*—utter slaves. It is the servile mentality of the Romans that has induced Cæsar to become a tyrant.

106. *Were no lion*—would not lord it over the Roman world.

Hinds—deer. The word also suggests the contemptuous sense of “servant” or “menial”.

107—8. *Those that will.....weak straws*—the best and the quickest way of producing a big blaze of fire is to light substances like straw, etc. Cassius’s meaning is that as men start a huge fire with worthless straws, so Cæsar is using the degenerate Romans of the time to set the whole world ablaze with his own greatness and glory. Hudson comments on this sentence thus: “Cassius’s enthusiastic hatred of the ‘mightiest Julius’ is irresistibly delightful. For ‘a good hater’ is the next best thing to a true friend; and Cassius’s honest gushing malice is far better than Brutus’s stabbing sentimentalism.”

Trash—worthless stuff. The original meaning of the word is “clippings of trees and pieces of broken wood, twigs, etc.” Rome is the *trash*—the chips of wood, scraps, and odds and ends of sweepings, such as would be suitable for lighting a fire. The metaphor of the preceding sentence is continued.

109. *Rubbish*—refuse. *Offal*—refuse; worthless stuff. The word has come ‘to mean the parts of a butchered animal not fit for use.’ The original sense, ‘chips of wood falling from a cut log,’ would suit very well here.

110. *Base matter*—useless stuff; as fuel. *Illuminate*—set off; conduce to the glory of.

111. *So vile a thing*—such an ignoble creature; so poor, worthless a person as Cæsar.

The idea seems to be that Rome must have reached the greatest depth of its degradation when it acts as a mere set-off to the personal glory and power of Cæsar.

111--12. *But, O grief,.....led me*—my personal regret at the lack of spirit among the Romans has led me to utter an indiscreet remark. Cassius implies that his condemnation of the Roman people in the presence of Casca is imprudent, be-

cause Casca may be one of those who have helped Cæsar to become what he at present is.

113. *A willing bondman*—one who consents to be a slave. *Then*—if this be so.

114. *My answer must be made*—I shall have to answer for my words ; I shall have to suffer the consequences of what I have uttered. The speaker means that his speech may be conveyed to Cæsar.

Arm'd—prepared to bear the consequences.

115. *Indifferent*—of no importance.

117. *Fleering*—grinning. Casca is thinking of the ugly grin of the spiteful mischief-maker. *Tell-tale*—a tale-bearer; one who cannot keep secrets ; an informer.

Hold, my hand—here, give me your hand : we will seal our secret with shaking hands as a pledge of mutual confidence and trust.

118. *Be factious*—form a party ; hatch a conspiracy. *Redress*—cure ; remedy. *Grievs*—grievances.

119. *Set this foot of mine*—advance ; go forward.

120. *As who goes farthest*—as the boldest among you ; as the most forward member of your party.

There's a bargain made—we have taken a pledge now.

121. *Moved*—induced ; sounded and persuaded.

122. *Some certain*—some particular. The phrase is an example of tautology : the two words have the same meaning.

123. *Undergo*—undertake.

124. *Of honourable-dangerous consequence*—honourable but at the same time dangerous consequences. *Consequence*—result ; issue.

125. *By this*—by this time. *Stay for*—await.

126. *Pompey's porch*—the portico of Pompey's theatre—a big stone theatre built by Pompey—Cæsar's rival once—in B. C. 55 in the Campus Martius. In one of the many porches of this theatre, there was a statue of Pompey set up by the Romans.

According to Plutarch it was here that the Senate met and Cæsar was assassinated ; but Shakespeare transfers the scene of the murder to the Capitol and makes Pompey's theatre the meeting-place of the conspirators.

128. *Complexion of the element*—the state of the weather. *Complexion*—aspect; external appearance. *Element*—the sky.

129. *In favour's*—in favour is. *Favour*—appearance. *The work.....hand*—the enterprise we have undertaken.

130. *Most bloody.....terrible*. The three adjectives in this line are equally applicable to the 'element' and the work the conspirators 'have in hand'. 'Bloody' refers to the tempest 'dropping blood' in the one case and 'murder' in the other. 'Fiery' implies the 'fiery exhalations' in the air and 'civil strife' in Rome. 'Terrible' expresses the 'fearfulness' of the night as well as the dire consequences of the assassination.

131. *Stand close*—keep out of view.

132. *Gait*—mode of walking. "A particular use of the M. E. *gate*, a way...It was clear that the word was thus used because popularly connected with the verb *to go* ; at the same time, the word is not really derived from that verb, but from the verb *to get* " (Skeat, *Ety. Dict*).

Cinna—Cornelius Cinna, son of the great Cinna who pitted himself against Sulla, the Dictator. Cinna did not take any active part in the conspiracy, for he owed his prætorship to Cæsar. But Plutarch represents him as an active member of the conspiracy.

134. *Metellus Cimber*—really, Tilius Cimber. North gives him the name that Shakespeare chooses. He too was obliged to Cæsar ; his governorship of Bithynia he owed to the dictator ; but he had a grievance against him for the exile of his brother.

135—36. *One incorporate to our attempts*—one associated with us in our enterprise ; a member of our party.

136. *Am I not stay'd for ?*—are my friends not waiting for me ?

137. *I am glad on't*—I am glad that Casca has joined the conspiracy. Cinna does not catch Cassius's question which has to be repeated.

138. *There's two or three*—Shakespeare often uses a singular verb for a plural subject, particularly in sentences beginning with *there*.

Strange sights—the abnormal happenings of the tempestuous night.

141. *But win the.....party*—only persuade the noble Brutus to join our conspiracy. Almost every one of the conspirators realises the importance of Brutus's association with their party. They stand in great need of his moral support. 'Noble' is the epithet for him—that is the quality in him that they value and appreciate most.

142. *Be you content*—don't you have any worry or anxiety on that account.

143. *Look you*—take care to. *Prætor's chair*—the official chair of the prætor—the chief city magistrate. The prætors were the magistrates presiding over the courts of justice. We learn from Plutarch that sixteen prætors were appointed in 44 B. C. Brutus was the highest among them, and, therefore, Cassius, who was a rival candidate, felt jealous of him.

144. *Where Brutus may but find it*—(1) where only Brutus may find it, (2) where Brutus cannot but find it. The latter seems the better explanation.

145. *Set this up with wax*—stick this paper up with sealing wax.

146. *Old Brutus'*—that of Junius Brutus.

147. *Repair*—go.

148. *Decius Brutus*—correctly, Decimus Brutus. This is another mistake for which North is responsible. Cæsar made him governor of Cisalpine Gaul, and appointed him in his will as his heir next to Octavius. Decimus repaid him by not only joining the conspiracy, but also by coaxing him into attending the Senate meeting on the Ides of March against the warning of the soothsayers.

Trebonius—one of the conspirators.

150. *Hie*—make haste.

151. *Bestow*—dispose of.

153. *Yet ere day*—while there is still time before daybreak.

154. *Three parts of him.....already*—we have more than half won him over to our conspiracy.

155. *The man entire*—unqualified surrender is implied in this expression.

156. *Upon the next encounter*—on our this (second) meeting with him.

Yields him ours—gives himself up to us.

157. *He sits.....hearts*—the Romans have without an exception the highest respect for him.

158. *Offence in us*—a grave wrong if committed by us.

159. *Countenance*—support; sanction; approval; authority; credit; patronage.

Alchemy—an old science or art which aimed at the transmutation of base metals into gold.

160. *Worthiness*—something meritorious.

157-60. *O, he sits.....to worthiness.*

These lines are taken from the concluding portion of the third scene of the First Act. They constitute the last utterance of Casca in that scene. The speaker here pays a great tribute to the moral character of Brutus. Brutus is held in the highest esteem by the Roman people. This is so because the populace are convinced of his piety, sincerity, selflessness and patriotism. Anything that is associated with his name is bound to be good and commendable. If the conspirators have his moral support, their assassination of Cæsar will appear in a better (and different) light than it otherwise would. Just as the alchemist tries to change common metals into the rare gold, so the presence of Brutus will make their conspiracy appear a noble act of liberation in the eyes of the people. In case they proceed without him, they might be thought mere adven-

turers. Brutus is a man of sterling virtue. His association with the conspiracy will, therefore, make the Romans think that there must have been some good reason for the same. Every one of the conspirators is anxious to have Brutus as a moral screen for what otherwise would appear a dark and heinous business.

161. *Conceited*—valued ; estimated.

164. *Be sure of him*—secure him completely for the conspiracy.

ACT II

SCENE I.

Summary. The present is the longest scene in the play. It falls into four divisions. Brutus figures prominently throughout.

It is a little before the morning of the 'tempestuous night'. The storm is still raging. Brutus, whose troubled thoughts will not allow him to sleep, comes out into his orchard. He wakes up his boy-servant, Lucius, and tells him to supply a taper in his study. Brutus is in a state of intolerable mental agony. Should he join the conspiracy or not? Seeking to justify his participation in the plot, he admits that he has no personal cause to raise his arm against Cæsar. But the very fact of Cæsar being crowned makes all the difference. Once Cæsar becomes a king, he will do his best to secure arbitrary power which he will use to crush individual liberty.

"Then, lest he may, prevent.....

.....
.....

And therefore think him as a serpent's egg,
Which, hatched, would, as his kind, grow mischievous;
And kill him in the shell."

When Lucius enters with the taper, he brings also one of the letters which, by Cassius's directions, have been thrown in at Brutus's window. This paper urges Brutus to 'speak, strike, redress'. And the republican readily responds in the words

"O Rome, I make thee promise ;
If the redress will follow, thou receiv'st
Thy full petition at the hand of Brutus."

Cassius and his fellow-conspirators now make their appearance. They are welcomed by Brutus, who gives them the right hand of fellowship in token of his agreement with them

in their purposes. Nor is Brutus slow to throw the weight of his personal influence into the discussions that follow. Cassius proposes that they should take an oath. Brutus spurns the suggestion, and, in an impassioned but beautiful speech, exhorts them to remember that they are Romans and so their word of honour is a sufficient guarantee of their good faith. Cassius, supported by some others, is for admitting Cicero into the conspiracy. Brutus strongly objects, and the idea is abandoned at once. Decius then hints, and Cassius openly declares, that Mark Antony should 'fall' with Cæsar. Brutus expresses his opposition, and his disapproval prevails. It is with the utmost reluctance, however, that Cassius yields this last point. Another point of practical importance raised by Cassius is that Cæsar, may not come to the Capitol that day, for he has 'grown superstitious' of late. Decius, however, offers to coax and cajole him into attending the senate meeting. The conspirators depart, as morning breaks, with the understanding that they will all meet at Cæsar's house in order to conduct him to the Capitol.

At this point Portia comes into the orchard. She has lately noticed a change in her husband. She now insists on knowing what is wrong with him. She had observed how last night at supper he suddenly rose, and walked about musing and sighing, and refused to answer any question of hers. Brutus tells her that he is not well in health; but that answer does not satisfy her at all. She guesses that it is some sickness of the mind which makes her lord so strange. On bended knees, she appeals to him, in the name of her once-commended beauty, in the name of all his vows of love, and in the name of that great vow which made them one, that he should impart his secret to her. She asserts that she is not unworthy of confidence—for she can never forget that she is "Cato's daughter" and the wife of Brutus. Brutus is overwhelmed by the nobility of character which she manifests; and agrees to tell her the whole matter.

Again there is knocking at the gate. Portia retires, and Lucius enters with Ligarius. Caius Ligarius "discards his sickness" on hearing of an enterprise which requires his services and of which Brutus is the leader. They leave the house together for Cæsar's palace.

Borrowings from Plutarch.

(1) The mental agony and sleeplessness of Brutus when in his own house.

(2) His looking "fresh and merrily" in public.

"Now Brutus, who knew very well that for his sake all the noblest, valiantest, and most courageous men of Rome did venture their lives, weighing with himself the greatness of the danger: when he was out of his house, he did so frame and fashion his countenance and looks that no man could discern he had anything to trouble his mind. But when night came that he was in his own house, then he was clean changed; for either care did wake him against his will when he would have slept, or else oftentimes of himself he fell into such deep thought of this enterprise casting in his mind all the dangers that might happen; that his wife, lying by him, found that there was some marvellous great matter that troubled his mind, not being wont to be in that taking, and that he could not well determine with himself."—*Life of Brutus*.

(3) The fact (but not the reason) that the conspirators took no oath of secrecy.

"Having never taken oaths together, nor taken or given any caution or assurance, nor binding themselves one to another by any religious oaths they all kept the matter so secret to themselves, and could so cunningly handle it, that notwithstanding the gods did reveal it by manifest signs and tokens from above, and by predictions of sacrifices, yet all this would not be believed."—*Life of Brutus*.

(4) The fact (but not the reason) that Cicero was not to be admitted to the conspiracy.

"For this cause they durst not acquaint Cicero with their conspiracy, although he was a man whom they loved dearly, and trusted best, for they were afraid that he, being a coward by nature, and age also having increased his fear, he would quite turn and alter all their purpose, and quench the heat of their enterprise (the which especially required hot and earnest execution), seeking by persuasion to bring all things to such safety as there should be no peril."—*Life of Brutus*.

(5) The refusal of Brutus to slay Antony with Cæsar.

"After that they consulted whether they should kill Antonius with Cæsar. But Brutus would in no wise consent to it, saying, that venturing on such an enterprise as that, for the maintenance of law and justice, it ought to be clear from all villainy."—*Life of Antony*.

(6) The account of Antony's character.

"In the day-time he would sleep or walk out his drunkenness, thinking to wear away the fume of the abundance of wine which he had taken over night. In his house they did nothing but feast, dance, and mask: and himself passed away the time in hearing of foolish plays, and in marrying these players, tumblers, jesters, and such sort of people."—*Life of Antony*.

(7) The sickness of Ligarius and his hatred of Cæsar.

"Now amongst Pompey's friends, there was one called Caius Ligarius, who had been accused unto Cæsar for taking part with Pompey, and Cæsar discharged him. But Ligarius thanked not Cæsar so much for his discharge, as he was offended with him for that he was brought in danger by his tyrannical power; and, therefore, in his heart he was always his mortal enemy, and was besides very familiar with Brutus, who went to see him, being sick in his bed, and said unto him: 'Ligarius, in what a time art thou sick!' Ligarius rising up in his bed, and taking him by the right hand, said unto him: 'Brutus, if thou hast any great enterprise in hand worthy of thyself, I am whole.'—*Life of Brutus*.

(8) The scene between Brutus and Portia.

"This young lady, being excellently well seen in philosophy, loving her husband well, and being of a noble courage, as he also was wise: because she would not ask her husband what he ailed before she had made some proof by herself: she took a little razor, such as barbers occupy to pare men's nails, and causing her maids and women to go out of her chamber, gave herself a great gash withal in her thigh, that she was straight all of a gore blood.....Then perceiving her husband was marvellously out of quiet, and that he could take no rest, even in her greatest pain of all she spake in this sort unto him: '*I being, O Brutus, the daughter of Cato, was married unto thee; not to be thy bed-fellow and companion in bed and at board only, like a harlot,*

but to be partaker also with thee of thy good and evil fortune. And for myself, I have this benefit moreover, that I am the daughter of Cato and wife of Brutus. This notwithstanding, I did not trust to any of these things before, until that now I have found by experience that no pain or grief whatsoever can overcome me.' With these words she showed him her wound on her thigh.

Brutus besought the gods to give him the grace that he might bring his enterprise to so good pass, that he might be found a husband worthy of so noble a wife as Porcia."

—*Life of Brutus*

Deviations from Plutarch.

(1) The character of Lucius is a beautiful creation of Shakespeare himself.

(2) The soliloquy of Brutus, too, is Shakespeare's own. There is no hint for it in *Plutarch*.

(3) The reason for not taking the oath. Shakespeare is himself responsible for it.

(4) The spirit, the eloquence, the lofty idealism of the speech, in which Brutus pleads for sparing Antony, is also Shakespeare's own supplement to the meagre material he found in *Plutarch*.

(5) In *Plutarch*, Brutus goes to the house of Ligarius. Shakespeare makes Ligarius come to the house of Brutus. This is quite in the fitness of things. Shakespeare's Brutus is so noble and respectable that people "discard their sickness" in order to follow him.

Dramatic Significance.

The first Act gives us the preliminary stages of the plot against Cæsar. The second Act covers the completion of the conspiracy. The opening of this scene discovers to us Brutus in extreme mental agony. He is "at war with himself." The decision that he comes to is that only the death of Cæsar can save and secure the freedom of Rome. The conspirators are introduced to Brutus, and the plot is continued. In this scene we have "the final tying of the knot." Brutus is won over. The conspirators hold their last meeting before proceeding to

action. The very details of the conspiracy—which are essential without doubt—are discussed at length. And all is ready that is required for dealing the death-blow to Cæsar.

“In this scene Brutus is the central figure, and in him all the interest concentrates.” The first Act is dominated by Cassius. It seems that having organised the party of revolt, he hands over the leadership to Brutus. Henceforth Brutus is the prominent person of the play. The pre-eminence which he gradually assumes from this point entitles him to the position and reputation of the hero of the drama. This scene brings out the character of Brutus: we are shown his strength as well as his weakness. The nobility of the man becomes apparent. He has no axe of his own to grind. He is moved by thoughts of the ‘general good of Rome’. One may question the rightness of his decision to join the assassination of Cæsar; but his loftiness and purity of motives are unmistakable. “Alike in his noble protest that an oath can have no higher binding force than a simple promise, in his refusal to associate in the enterprise a man in whom self-love is notoriously stronger than the sense of public duty, and in his refusal to stain the cause with one drop of unnecessary blood, the nature of the man shines forth in all its high integrity of purpose and unsullied purity of motive.” In respect of morals, he is head and shoulders above the best of the other conspirators. Therefore, they all defer to him whenever he differs in opinion from them. The pity is that the *strength* of Brutus, paradoxical as it may seem, is his *weakness* as well. His confusion of thought, when he seeks to justify the contemplated murder of Cæsar to his mind, is too obvious to be stated. He forgets the unworthiness of the cause, and ignores the moral inferiority of his accomplices. We see also that he is too noble to be a successful conspirator. He does not possess a practical turn of mind. The result is that he bungles from first to last. In all the three cases in which he turns down the suggestions of Cassius in this scene, he is to blame, from the purely worldly point of view. We are ready to appreciate his lofty idealism, his sincerity of motive, and his selfless devotion to the good of his country; but we have scant respect for him as a man of action. Yet another side of the character of Brutus is revealed to us here—in the relations between Brutus and Lucius, and between Brutus and Portia. All this is apart from the movement of the play. This by-play of tenderness

saves Brutus, however, from the accusation of a cold and calculating politician.

In this scene we actually come to know many of the conspirators. Decius among the rest makes his mark. Ligarius wins our good opinion because of his great respect for Brutus. The boy Lucius is a beautiful creation of Shakespeare's. The exquisite relation between Brutus and Lucius is one of the finest things in the whole play—a relation marked by tenderness, care and solicitude on the part of the master, and affectionate devotion on the part of the servant. This by-play of tenderest affection between master and servant provides a happy relief to the tragic strain. The scene with Portia is simply admirable. When he has just resolved to do away with his friend, Brutus is confronted with the tender affections and gentle aspect of home life. The interview with Portia, like the dialogue with Lucius, affords us that dramatic contrast which is necessary to keep up our sympathy with Brutus, and prevents us from regarding him only as a feelingless theorist. "We may compare the part that Portia plays in this scene with that of Calpurnia in the next; in each we see the tender care and burning anxiety of the woman who knows nothing of politics and cares nothing for political expediency; she only loves, and the very power of that love gives her an instinctive intuition of what is going on in the world of men from which she is secluded. In each case she has to yield; her fears are brushed aside, her advice, based only on instinct and feeling, is disregarded by man's reason. She believes he is making a mistake, but she is helpless; he thinks her foolish and sentimental, and goes on his way, and faces the consequences. He may suffer in the end but she suffers twice over, bearing in solitude her fear and anxiety before the deed, and after it sharing with him the ruin of his hopes, or mourning for his untimely end. For him there is all the excitement of action; she can only wait and fear. It is a striking picture of the part a woman plays in the life of a public man." Shakespeare's portrayal of Portia is a thing of beauty. Here is a woman who calls forth our admiration as well as that of Brutus. Her introduction into the play serves, as has been remarked above, to emphasise the tenderness and humanity of Brutus's character. It also serves to give reality and individual life to a drama, the main interest of which is historical. The episode illustrates at the same time Hamlet's

famous pronouncement upon Eve: "Woman, thy name is frailty." Even Portia, although "so fathered and so husbanded," has limits to her strength.

The storm is still the background of the action. "The idea is kept before our minds throughout this stage of the drama by perpetual allusions, however slight, to the sky and external nature. Brutus reads the secret missives by the light of exhalations whizzing in the air; when some of the conspirators step aside to occupy a few moments, while the rest are conferring apart, it is to the sky their thoughts naturally seem to turn, and they can with difficulty make out the East from the West; the discussion of the conspirators includes the effect on Cæsar of the night's prodigies. Later Portia remonstrates against her husband's exposure to the raw and dark morning, to the rheumy and unpurged air" (*Moulton*). It is but appropriate that as Brutus goes on his fatal errand or even as he comes to his fateful decision, the voice of heaven is heard in supernatural warnings which threaten Cæsar as well as his enemies. Professor Sir Walter Raleigh has called attention to the skilful and artistic manner in which Shakespeare frequently reminds his audience by means of timely allusions that the tempest is still raging.

The time, in particular, is carefully marked. "Observe," says Dowden, "how strongly Shakespeare marks the passage of time up to the moment of Cæsar's death; night, dawn, eight o'clock, nine o'clock, that our suspense may be heightened, and our interest kept upon the strain." But still we are deceived. It is just after three o'clock in the morning when the conspirators leave Brutus's house, and they meet at Cæsar's place at eight. So the brief conversation between Brutus and Portia on the stage must be considered as marking a period of about four hours.

The scene is rich in impassioned utterances of matchless eloquence and unique beauty. The hearty out-bursts of Brutus while discussing details of the conspiracy, and the noble speeches of Portia while exhorting Brutus to domestic intimacy are simply superb. The soliloquies of the leader of the republicans have given some popular quotations to the English-speaking and English-writing people. It is none of the dramatist's business to give isolated descriptions of natural scenery. Still as poetry of

day-dawn, the following can be put side by side with the best in the English language :—

Dec. Here lies the east : doth not the day break here ?

Casca. No.

Cin. O, pardon, sir, it doth ; and yon grey lines
That fret the clouds are messengers of day,
You shall confess that you are both deceived.

Casca. Here, as I point my sword, the sun arises ;
Which is a great way growing on the south,
Weighing the youthful season of the year.

Notes, Explanations, References, etc.

Orchard—by derivation an *ort-geard* or enclosure for worts (herbs). The word is now used of a fruit garden only ; but in Shakspeare's day it meant any kind of garden or pleasure-ground.

1. *What ho!*—a call to arouse attention, with something of impatience.

2. *Progress of the stars*—the progress the stars have made towards setting ; or the position of the stars and planets in the sky. On this particular night they are obscured by clouds and mist.

3. *Give guess*—guess ; conjecture. *How near to day*—how near it is to day ; how many hours are still left for the day to break.

Lucius, I say—Lucius, I call on you again. The boy still sleeps, and that makes Brutus rather impatient.

4. *I would.....soundly*—I wish I had this vice of being a heavy sleeper. Brutus had had no sleep for several nights past owing to the conflict going on in his mind between his love for Cæsar and his love for his country.

5. *When, Lucius, when !*—another and a stronger exclamation of impatience and urgency.

7. *Taper*—candle. *Study*—study-room.

8. *Call me here*—inform me, I shall be here in the orchard,

Brutus's Soliloquy.

As Lucius departs to "get him a taper in his study," Brutus continues his soliloquy. The conversation that Brutus had with Cassius on the day of the Lupercalia must have set him thinking. Here we find him debating with himself the reasons for and against his hostility to Cæsar. This long soliloquy of Brutus shows the struggle which is going on within his mind between his friendship for Cæsar and his love of Rome. He is an idealist and tries to decide the matter for himself by abstract principle and speculation, rather than by commonsense.

The only way, which can make Rome free, is, as Brutus conceives, by the death of Cæsar. He has no personal cause to rise against Cæsar, but the good of Rome demands that he should. Of course, nothing that Cæsar has done so far can justify his death. To justify his own participation in the conspiracy, Brutus argues the point thus :—

If Cæsar is crowned king, he will receive arbitrary power; and once given arbitrary power, no man but will abuse it. A man of ambition affects humility as a means to attain power. When that power is gained, he will begin to exercise it without any regard for the liberty of others. Cæsar is certainly ambitious of power, and the humility he just now displays, as in refusing the crown offered him, is but affected to gain his end. Brutus is not so much concerned with Cæsar as he is, as with what he is likely to become on attaining power. Cæsar is but a serpent's egg which, when hatched, would, as his kind, grow mischievous ; let him better be killed in the shell.

Brutus thus justifies the murder of Cæsar not on the ground of what he is in his present state, but on the ground of what he is likely to become in future with the possession of arbitrary power.

A soliloquy is a speech that one addresses to oneself. When a person expresses his thoughts and feelings in solitude, he is said to be soliloquising. The soliloquy is a dramatic device frequently used by Shakespeare. Thus Hamlet, Iago, and Richard III soliloquize on various occasions. The dramatic purport of the soliloquy is two-fold : (1) it supplies the missing links in the plot as it appears on the stage, (2) it is a great

revealer of character. The present soliloquy of Brutus serves both these functions.

10. *It*—the deliverance of Rome from Cæsar. Brutus, it must be borne in mind, is continuing his meditations. It is a favourite dramatic device of Shakespeare's to begin a scene abruptly in the middle of conversation, or, in the case of a soliloquy, in the middle of a series of thought.

Verity explains "it" as 'preventing Cæsar from becoming king'. This interpretation is, however, not so suitable as the one already given.

Must be by his death—must be accomplished by the assassination of Cæsar. It is clear that Brutus is not yet committed to the conspiracy. He is irresolute, and his reasonings, which ultimately convince him of the death of Cæsar being the only means of the emancipation of Rome, are far from sound or logical. Evidently his mind is under the spell of Cassius's incitement.

11. *No personal cause*—no cause or ground that affects me personally. Rather Brutus had good cause both to love and serve Cæsar. Brutus was indeed much indebted to Cæsar who had spared his life after the battle of Pharsalus (48 B. C.), made him governor of Cisalpine Gaul, and also appointed him he chief city-magistrate.

Spun at him—literally, kick at him ; here 'oppose him'.

12. *For the general*—for the people at large, the state (and not for any private grievances of my own).

He would be crowned—Cæsar wishes to become king.

13. *How that.....nature*—in what way his assumption of title of king might change him for the worse.

Brutus is hardly conscious of the unsoundness of his reasoning. Cæsar already possesses powers as vast as those of a king. The mere crowning cannot possibly add to them. The formal assumption of the title of king cannot produce any change in him. The fact of the matter is that Brutus is seeking to justify his participation in the conspiracy. And this he does by a queer piece of sophistry. The instigations of Cassius have so powerfully worked upon his mind that his judgment

and moral sense have been impaired. It is the highest ingratitude on his part to rise against Cæsar, all the more so when we consider the weak and flimsy ground on which he withdraws his friendship from the dictator.

There's the question—that is a matter worthy of careful consideration.

14. *Bright day*—a day of sunshine. *Brings forth*—tempts out of its hole or hiding place. Reptiles like to bask in the sunlight. *Adder*—serpent.

15. *Craves wary walking*—demands that one should walk carefully (to avoid coming in the way of the adder).

The meaning of the sentence is: "Just as the sunlight tempts the serpent out of its hiding place and makes it dangerous, so prosperity and power may cause harmful qualities, hitherto latent, to show themselves in Cæsar. After he is crowned he may encroach on the liberties of others."

Hudson remarks, "The poet is apt to be right in his observation of Nature. In a bright warm day the snakes come out to bask in the sun. And the idea is, that the sunshine of royalty will kindle the serpent in Cæsar."

Crown him?—shall we crown him? Brutus has a dread of kingship. *That*—suppose we crown him.

16. *I grant*—I admit. *We put a sting in him*—we give him or confer on him the power of doing mischief.

17. *At his will*—whenever he pleases. *He may.....with*—he may cause injury to others by crushing their liberties.

18. *The abuse of greatness*—the misuse of a high position; the evil that great men may do.

Disjoins—separates.

19. *Remorse*—pity or mercy. In modern English, the word implies penitence for past conduct.

To speak.....Cæsar—to give Cæsar his due; to be fair to Cæsar.

20. *Affections*—feelings; passions. *Swayed more*—dominated more; had more power over him.

21. *Reason*—power of judgment.

18—21. *The abuse of greatness.....than his reason.*

These lines are from the soliloquy of Brutus in the very beginning of Scene I., Act II. Brutus is seeking to justify his participation in the conspiracy against Cæsar. He has a horror of kingship. The very idea of Cæsar being crowned is nauseating to him. In case Cæsar were made king, he would be in a position to work mischief in the lives of other Romans. That is the sting in kingship. Great men, he says, make a wrong use of their greatness when they use their power without showing any compassion. Brutus means that power alone is not dangerous ; it is misused, however, by a man who uses it to gratify his own desires by riding roughshod over the feelings of others. Cæsar may abuse his power when once he has attained it. Brutus, however, has to admit that Cæsar has not so far used his power in that manner : his reason has ever had the better of his passions.

The whole argument is faulty. Cæsar already was king in all but name. His being crowned, therefore, would not have produced any serious change in him. Brutus weakens his case still further by his confession that he has never known Cæsar to be influenced more by passions than by reason. How could Cæsar, then, be carried off his feet by mere possession of power. The fact is that Brutus shuts his eyes to facts and lands himself in utter confusion and contradiction of thought while attempting a justification of his rising in revolt against Cæsar. The whole line of his reasoning can be pulled to pieces.

A common proof—a thing commonly proved, that is experienced; what is proved or demonstrated every day.

22. *Lowliness*—humility ; modest bearing. *Young ambition's ladder*—the steps by which a young man of ambition mounts.

The idea is that the ambitious man, while struggling to rise, shows humility and other good qualities. Thus he disarms all suspicions, while he silently works his way to power and greatness.

One is reminded, in this connection, of the saying that "The devil's darling sin is pride that apes humility." The suspicion in

Brutus's mind is that there may be some lurking ambition in Cæsar wearing the disguise of "lowliness."

Bacon, in his essay on *Great Place*, expresses the same idea: "All rising to great place is by a *winding stair*. The rising into place is laborious.....and it is sometimes *base*, and by *indignities men come to dignities*."

23. *Whereto*—to or towards which, *i. e.*, "lowliness." *The climber upward*—the man who is struggling for a great place. *Turns his face*—*i. e.*, adopts the quality of "lowliness," for he is studious at first to please.

24. *Upmost round*—the highest rung of the ladder; the topmost position that he was ambitious of.

25. *Turns his back*—*i. e.*, discards all humility; having gained his end, he shows himself in his true colours.

26. *Looks in the clouds*—adopts a haughty demeanour; aspires still higher. The meaning is that after having attained his end, the ambitious adventurer loses himself in the contemplation of his own glory, and dreams of still higher glory. *Scorning*—despising; looking with contempt on. *Base degrees*—the lower steps. *Base* combines the ideas of lowness and contempt. Once at the top of the ladder (here 'humility') the man discards it. He has no more use for the ladder. So the ambitious person who has attained his goal no longer stands in need of the means he took to reach it.

27. *By which he did ascend*—by means of which he acquired greatness.

21—27. *But 'tis a common proof.....did ascend.*

These lines occur in the first famous soliloquy of Brutus in the beginning of the first scene of Act II. They give us an insight into the true working of Brutus's mind which is really at civil war within itself. In the preceding lines he has thought over the character of Cæsar who has never betrayed any tendency to passion or anything which goes to make a tyrant. But the past is no guarantee for the future. History tells us that all ambitious tyrants are good fellows at the outset of their career. They begin with humility and goodness to all. That is the means they employ to disarm all suspicions and to rise in

popular estimation. But when they have attained the object of their ambition, they despise their former qualities. There is a peculiar intoxication in power and position, which makes them forget "the base degrees by which they did ascend." In other words, it is a historical fact that when tyrants attain the object of their ambition by means of popularity, they cease to care for the multitude and assume the role of a tyrant in deed. Brutus is sure that Cæsar will follow the same process. He, therefore, decides to nip the evil in the bud.

The lines illustrate what may be termed the greatest weakness of Brutus—*i. e.*, his proneness to excessive idealism. The speaker proceeds on pure hypotheses, and indulges in a fantastic process of reasoning.

So *Cæsar may*—the same course may be adopted by Cæsar. The humility that is now affected by him may be simply a mask for some dark design. The mask he may throw off when he has gained the end of his ambition.

28. *Then, lest.....prevent*—lest Cæsar should adopt this course, prevent him. *Prevent*—stop his further progress; or anticipate it.

Quarrel—ground of complaint; the cause of a quarrel, not the quarrel itself.

29. *Will bear no colour*—cannot appear justifiable. *Colour*—specious pretext; show of justice; plausibility.

For the thing he is—for what Cæsar is at present.

30. *Fashion it thus*—put it in this form. *Augmented*—being heightened; with increased power.

31. *Would run.....extremities*—would commit such and such excesses.

32. *A serpent's egg*. A serpent's egg may not in itself be a harmful thing; but when it is hatched, and the serpent comes out of it, it is not a thing to be disregarded. Similarly Cæsar is not now a serious danger, but when he will be made king he will become dangerous.

33. *Hatched*—if it brings forth young ones. *As his kind*—like the rest of the species; or according to his nature.

Mischievous—harmful.

34. *Kill him in the shell*—kill the serpent while it is still in the form of an egg; destroy Cæsar before he has become all-powerful. *Shell*—outer covering of the egg. *In the shell*—before the “bright day” brings him forth.

28—34. *And, since the quarrel.....in the shell.*

Brutus tells us in this part of his soliloquy that there is no sufficient reason why he should rise against Cæsar, his friend and benefactor. Cæsar, as he is, does not justify any conspiracy against him. Brutus, therefore, infers what Cæsar is likely to become in future when he is invested with power. Merely on this inference he is for putting Cæsar to death. Given such and such power, Cæsar will prove so and so. This, in short, is the substance of the argument of Brutus. Brutus admits that he cannot make out a case against Cæsar; so he will rise against him on the mere assumption of what Cæsar will come to be in future when he is crowned king. Then will there be a great danger to the state. Brutus, therefore, decides to proceed with him just as some people proceed with a serpent's egg—they destroy it before it is hatched. A serpent's egg may not be a dangerous thing in itself, but, on being hatched, it becomes potent with mischief. Similarly Cæsar may be harmless just now. With the crown on his head, however, he will become a veritable serpent that might bite his own feeders. The evil, therefore, should be nipped in the bud. Cæsar should be done away with even at this stage.

“The strain of casuistry and false reasoning used in this speech is worth noticing. Coleridge found it perplexing. Upon the supposal that Shakespeare meant Brutus for a wise and good man, the speech seems to me utterly unintelligible. But the poet, I think, must have regarded him simply as a well meaning, but conceited and shallow idealist, and such men are always cheating and puffing themselves with the thinnest of sophisms; feeding on air, and conceiving themselves inspired; or, as Gibbon puts it, mistaking the giddiness of the head for the illumination of the spirit.”—(*Hudson*)

Even the imagery, though appropriate, is uncharitable. In the actual conduct of Cæsar, there was no element to justify his

comparison with the base serpent. And then Cæsar was Brutus's friend and benefactor.

35. *Closet*—study; room in which he could be close, private.

36. *Searching*—while searching. *For a flint*—*i. e.*, with which to strike a light to kindle the taper. Flint (a kind of stone) was used with steel to produce fire before the invention of matches.

39. *Get you.....day*. Brutus treats Lucius with great tenderness. The human side of his character is brought out in his relations towards Portia and the boy-servant. Lucius is the favourite house slave, specially selected for personal appearance and neat habits, and allowed a larger number of privileges than were allowed to the rest numbering, in such a household as Brutus's, a little more than four hundred.

40. *Tomorrow*. The time is past midnight but as the day of the Ides has not yet dawned, the expression is natural enough.

In this sentence there is a hint of the flight of time. The first scene of the first Act opens on the day of Lupercalia, 15th of February. The day on which the second Act opens precedes the Ides of March, *i. e.*, 15th of March. So between the opening of the play and this Act there is an interval of a month. But, as has been noticed, the first scene of the second Act immediately follows the stormy night of the second scene of the first Act. It is clear, therefore, that Shakespeare has a double measure of time—one by which weeks and months are skipped over, the other being the usual standard.

42. *Calendar*—almanack. The word is derived from Latin *calendarium*, an account book in which were recorded the names of a person's debtors, with the interest due, that interest having to be paid on the *calends*, or first day of the months.

Bring me word—come and tell me.

44. *Exhalations*—meteors; shooting-stars. *Whizzing*—shooting with a hissing sound.

45. *By them*—with their help.

46. This line and the two following form the contents of the letter found in Brutus's study.

Thou sleep'st—you are unmindful of the evils from which Rome is suffering.

See thyself—become conscious of your own worth; realise what you are capable of doing.

47. *Shall Rome, etc.* The line is left incomplete in the letter, so that Brutus is to piece it out.

Speak—be the spokesman; take the lead; voice the grievances of the Romans.

Strike—strike a blow for liberty. *Redress*—liberate Rome from the tyranny of Cæsar; set right the wrongs under which the people are groaning.

48. *Awake*—arouse yourself from lethargy; bestir yourself into action.

49. *Instigations*—incitements. *Have.....dropped*—have been thrown in my way a number of times. Here again there is a hint of the double measure of time employed by Shakespeare.

51. *Piece it out*—complete the sentence; fill in the gap or blank.

52. *Stand.....awe?*—submit to the rule of one man? Brutus is a republican, and flares up at the mere suggestion of kingship.

What, Rome? What! shall my beloved Rome live in fear of Cæsar? It is inconceivable to Brutus that Rome, which is the home of republicanism, should ever submit to the rule of one man.

53. *Ancestors, etc.* The reference is to the expulsion of Tarquinius Superbus, the last of the legendary kings of Rome. His son had outraged the modesty of a Roman virgin named Lucretia. Junius Brutus, one of the ancestors of Marcus Brutus, was mainly responsible for the expulsion.

56. *I make thee promise*—I promise thee.

57. *If the redress is to follow*—if the death of Cæsar will end the troubles of Rome.

Thou receiv'st—thou shalt obtain.

58. *Thy full petition*—all that thou wilt ask for. *At the hand of Brutus*—from Brutus.

59. *March is.....days*—fourteen days of March are past; March is shorter by fourteen days.

60. *'Tis good*. Brutus recalls perhaps the words of the soothsayer, and is relieved to think his suspense will be soon over.

61. *Since*—from the time that. *First*—for the first time. *Whet*—incite; instigate.

Since Cassius.....Cæsar. Cassius had whetted Brutus against Cæsar only the day before. This speech, however, implies that Brutus had long been meditating over the matter and had passed a number of sleepless nights over it. Indeed it is not to be supposed that a man of Brutus's temperament would embrace so momentous a resolution in any short time. Here is another example of Shakespeare's 'double time.'

63. *Acting*—actual performance; execution. *Dreadful thing*—enterprise fraught with danger; perilous undertaking.

64. *Motion*—impulse; the inception of the terrible enterprise in the mind. *Interim*—interval.

65. *Phantasma*—usually, an apparition or ghost, but, here, "nightmare" or "something horrible and unreal"; a terrible vision seen in the waking imagination as opposed to one seen in sleep.

Hideous—dreadful.

63-65. *Between the acting.....hideous dream*. These lines give us the best commentary on the character of Brutus. The prolonged mental agony and searchings of heart to which Brutus must have been subject before coming to a final decision, can be easily imagined. His mind has been torn between two opposing sentiments—his friendship for Cæsar and his love of Rome. The internal between the suggestion of the conspiracy when it was first put into the head of Brutus by

Cassius and its execution is no less than a nightmare to Brutus. What Brutus describes as a phantasma or a hideous dream is the long period of deliberation, crossed by agonising doubts and scruples and feverish restlessness.

Thus Warburton on this passage: "Comparing the troubled mind of a conspirator to a state of anarchy is just and beautiful; but the *interim* or interval, to a hideous vision or a frightful *dream*, holds something so wonderfully of truth, and lays the soul so open that one can hardly think it possible for any man who had not sometime or other been engaged in a conspiracy, to give such force of colouring to nature."

66. *The genius and the mortal instruments*. This expression has received, at the hands of commentators, a bewildering multiplicity of interpretations. Pythagorus, Plato, Aristotle, and the Hindu Vedantic philosophers have been drawn upon for explaining *genius* and the *mortal instruments*. If Shakespeare were to come out of his grave, one fine morning (surely 'night' is not the time for his spirit to appear), he would be simply struck aghast at the confusing variety of meanings people have ascribed to him at a number of places.

The following are some of the explanations given :—

- (a) the power that watches for man's protection *and* the passions which excite him to a deed of honour and danger ;
- (b) the soul or spirit *and* the earthly passions ;
- (c) the mind *and* the bodily powers ;
- (d) the will *and* the senses;
- (e) a man's conscience *and* himself.

The best explanation of the line is perhaps the one given by a writer in the *Edinburgh Review* for July, 1869. It runs thus:—

"To any one familiar with the physics and psychology of the time it would be at once evident the *genius* is the reasonable soul or angel, and the *mortal instruments* the bodily powers through which it works, in particular the vital and animal spirits which are the medium of sensation and motion, and the physical organs of memory, imagination and discourse, which according to the current physiology were three several chambers in the brain.....Being physically conditioned, the soul, though immor-

tal, is disturbed by the perturbations of the lower faculties, especially of the senses and imagination. The purer energies of the soul are for a time paralysed, as it were, by any strong and sudden shock, sensuous or imaginative, 'function being smothered in surmise', and the whole internal kingdom thrown into a state of commotion, until the disturbed and scattered powers are rallied and united for action."

67. *Are then in council*—hold a consultation. *The state of a man*—the little kingdom of a man. Man, and particularly man's mind, is often poetically likened to a state.

68. *Like to a little kingdom*—just as often happens in the political world.

69. *The nature of an insurrection*—something like a rebellion. The internal kingdom is thrown into a state of commotion, comparable to a civil war, a condition that will remain as long as the decisive hour has not arrived.

70. *Brother*—brother-in-law. The wife of Cassius was sister of Brutus.

72. *Moe*—more.

73. *Hats*—has been pointed out by some editors as an anachronism. Ancient Romans of the higher classes generally went about bare-headed, but they would naturally cover their heads at this early hour of the morning. We learn from Seutonius that Nero used a cap as a disguise, when he went incognito through the streets of Rome. The ancient Greeks and Romans also on occasions wore a felt hat, the brim whereof could be pulled down over the ears.

Pluck'd about their ears—pulled down over their temples.

74. *Buried*—hidden; covered; concealed. *Cloaks*—an Elizabethan costume.

75. *That*—so that. *Discover*—recognise.

76. *Mark of favour*—features of the face.

77. *They are the faction*—these are the body of conspirators.

78. *Sham'st thou*—art thou ashamed. *Brow*—face. This line indicates the moral repugnance that Brutus must have felt towards conspiracy.

79. *Evils*—wicked things. *Free*—unhindered; able to work mischief without hindrance. Night is the time for crimes and mischiefs.

80. *Cavern*—cave.

81. *Mask*—hide; conceal. *Monstrous visage*—hideous face. *Seek none*—do not try to hide yourself in a cave.

82. *Hide it*.....*affability*—cover up your dark intentions in smiles and in pleasant manners.

83. *Path*—walk abroad. *Thy native semblance on*—in your true shape.

84. *Erebus*—one of the five divisions of hell. *Dim*—dark.

85. *Prevention*—discovery and anticipation.

77—85. *O conspiracy**from prevention*. These lines are supposed to be addressed by Brutus to 'conspiracy' after Lucius has been sent to let in Cassius and his fellow-conspirators. These gentlemen at the door of Brutus have pulled their hats down to their ears and buried half their faces in their cloaks. This is repugnant to Brutus. The conspirators are hiding their faces to prevent discovery even at night. If this is the case at night when darkness is favourable to organisations of this type, what are the conspirators going to do during day-time? The best thing for them to do is not to show their true form to anybody anywhere. Brutus advises them to put on an artificial air of cheerfulness and suavity. In its native shape, conspiracy will not find proper accommodation to conceal itself even in the lowest and darkest part of hell.

Though Brutus himself is one of the conspirators, he takes a very contemptuous view of the conspiracy itself. The only justification for his participation in the conspiracy is the extreme nature of the sufferings of Rome at the hands of Cæsar. Sidgwick remarks about these lines:—"This is a fine out-burst, but it does not seem very appropriate to the actual moment when the conspirators are being let in; and at first one is disposed to think that Shakespeare in introducing it has aimed at a theatrical effect rather than dramatic propriety and perhaps would have felt this later on in his career. Still, reflection will show that it has a larger dramatic meaning. He has just shown us Brutus is convincing himself by a dry, unemotional process

of reasoning that Cæsar must be killed. He wants to show us that Brutus is stoically determined to act for the general good by the dry light of reason alone."

86. *Are too bold.....rest*—have rudely disturbed you in your sleep.

87. *Good morrow*—good morning.

88. *I have been.....hour*—I got up from bed an hour ago. *Awake all night*—but in fact I have had not a wink of sleep.

91. *But honours you*—who does not hold you in high esteem.

98. *Watchful cares*—anxieties that keep you awake.

98—99. *Do interpose..... and night?*—have prevented you from sleeping tonight?

100. *Shall I entreat a word?*—may I have a little talk with you apart?

101. *Doth not the day break here?*—is it not in this direction that the sun rises?

"This little conversation," says Verity, "is to fill up the interval while Brutus and Cassius converse apart, and—still more—to give a certain repose. A pause like this, occupied with the kind of trivial, ordinary talk that belongs to every age, lends indescribable naturalness and reality to the whole story."

"The presentation to the eye of the whole scene is rendered more vivid by the little dialogue (while Brutus and Cassius talk apart) of Casca and Cinna about the part of the heaven where the sun arises. They talk of 'where the east is' while they wait to arrange how the foremost man of all the world is to die. This is Shakespeare's way, as it is the way of human life, of mingling the common with the uncommon, the great with the small, the deeds which shake the world with a brawl at an inn in East-cheap."—*Stopford Brooke*.

"This little side-talk on a theme so different from the main one of the scene, is finely conceived, and aptly marks the men as seeking to divert anxious thoughts of the moment by any casual chat. It also observes the double purpose of showing

that they are not listening, and of preventing suspicions if any were listening to them. In itself it is thoroughly Shakespearian; and the description of the dawnlight flecking the clouds takes high place among Shakespeare's great sky pictures."—*Hudson*.

103. *Pardon, sir*—an apology for his contradicting *Casca*.

Yon grey lines—those faint streaks of light in the east.

104. *Fret*—variegate; chequer. *Messengers of day*—signs that day is about to dawn.

105. *You.....deceived*—you are both mistaken.

107. *Growing on the south*—verging towards the south; approaching the south. The sun rises at this early season of the year (March 15) to the south of the actual east.

108. *Weighing*—considering. *Youthful season*—early time. It is the month of March.

110. *He firstfire*—the sun rises. *High east*—east proper; due east.

111. *Stands*—lies. *Directly*—in a straight line with the direction I am pointing.

Wright says, "It is worth remarking that the tower which would be the building in London most resembling the Capitol to Shakespeare's mind, was as nearly as possible due east of the Globe Theatre on Bankside. There is no reason to suppose that he troubled himself about the relative positions of Brutus's house and the Capitol, even if the site of the former were known."

112. *All over*—the whole company; all of you.

113. *Swear by our resolution*—take an oath binding ourselves to what we have resolved on.

114. *No, not an oath*—no,—no oath is required to keep us united in our purpose. No sooner is Brutus one of the conspirators than he begins to assert his individuality. Plutarch states that no oath was taken, but that this was in defence to Brutus is Shakespeare's invention.

The face of men—(1) the sad looks which men's faces bear because of the hard times; (2) the discontent expressed by the faces of Romans; (3) "the shame and self-reproach

with which Romans must now look each other in the face under the consciousness of having fallen away from the republican spirit of their forefathers"—*Hudson*; (4) the looks of men which we shall be ashamed to meet if we are false to our resolution.

115. *The sufferance of our souls*—the anguish of our souls, with the implied meaning also of *patient submission* to the tyranny of the time.

The time's abuse—the evils of the present age.

116. *Break off betimes*—dissolve the conspiracy as early as possible; disperse before we proceed too far.

117. *Hence*—go hence, *Idle bed*—either (1) 'useless bed'; or (2) bed of idleness, bed where the man lies idle.

118. *High-sighted tyranny*. Wright suggests that tyranny is compared to an eagle or other bird of prey, "where keen eye discovers its victim from the highest pitch of its flight." The phrase may also mean *proud, supercilious*, with a reference to the "climber-upward" who has reached the top of the ladder, and "looks in the clouds."

Range on—have free, unrestricted movement.

119. *Till each.....lottery*—till every one of us be put to death in his turn; till each one of us falls in obedience to the caprice of a tyrant.

"Brutus seems to have in mind the capriciousness of a high-looking and heaven-daring oriental tyranny, where men's lives hung upon the nod and whim of a tyrant, as on the hazards of lottery."

Just as in a lottery or sweepstake we never know which number will be drawn, similarly no Roman will know when his own turn may come for execution in consequence of the tyrant's order. "Sulla, who became dictator and had supreme power in 81 B. C., revenged himself on his political opponents by a series of 'proscriptions'; he published lists of those he wished killed and, their death soon followed. About 4,700, perished in this way. Since that time every political crisis at Rome had been watched with fear of some similar course being taken by the victor, Cæsar, however, had shown himself

remarkably lenient. But conspirators cannot be expected to regard facts !"

These—these motives.

120. *Bear fire enough*—are of sufficient force.

121. *To kindle cowards*—to rouse even cowards to courage and action.

To steel with valour—strengthen with manliness.

122. *Melting spirits of women*—tender hearts of cowards ; soft, pliant disposition of weak-hearted women.

123. *What need we*—why should we need ? *Spur*—incitement.

But our own cause—except the validity and nobility of our own cause.

124. *To prick us to redress*—incite us to redress our grievances ; stimulate us in our attempts to right our wrongs.

The contention of Brutus is that an oath is altogether unnecessary. The distressed looks of the Romans, the silent agony of their hearts, and evils of the time are motives strong enough to stir them into action. Causes such as these are sufficiently strong for firing the hearts of cowards. Their effect, then, must be wonderful on the minds of those who have undertaken to see Rome free.

Bond—pledge.

125. *Secret Romans*—Romans who have promised secrecy.

That have spoke the word—that have taken a resolution.

126. *Palter*—shuffle ; equivocate ; "speak unsteadily or dubiously with the intention to deceive"—*Craik*.

127. *Than honesty to honesty engaged*—than the fact that honourable men have "spoke the word" to honourable men.

128. *That this.....fall for it*--to the effect that they shall achieve such and such a thing or, failing in it, die in the attempt.

129. *Swear*—administer oaths to ; make them take an oath. *Cautelous*—deceitful ; crafty.

130. *Old feeble carrions*—weak, worthless wretched fellows. *Carrions*—carcasses ; men as good as dead.

131. *Bad causes*—unrighteous causes.

132. *Such.....doubt*—such men as are regarded with distrust.

Stain—sully ; put a blemish on.

133. *The even virtue*—pure righteousness ; “ the virtue that holds an equable and uniform tenor, always keeping the same high level.”

134. *Insuppressive metal*—ardour or spirit that is dauntless and irrepressible.

135. *To think*—by supposing. *Or.....or*—either.. ...or. *Performance*—due carrying out of our mission.

129-36. *Swear priests.....need an oath.*

These lines of lofty but impassioned eloquence are spoken by Brutus when Cassius suggests the taking of an oath. The great republican is dead against ‘swearing of any sort’. Their cause, he means to say, is sacred, and in a sacred cause oaths are merely out of place. Crafty priests, feeble cowards or degenerate fools might have recourse to oaths, but not sincere, unflinching patriots like Brutus and his fellows. Weak, deceitful people stand in need of an oath to strengthen their resolution which is made in unrighteous causes. As for themselves, they ought not to disgrace their cause and to cast a slur on their faultless virtues or on their individual spirit by taking an oath to bind themselves together.

Brutus reveals the idealistic bent of his mind in these, as in so many other, lines spoken by him. “Here is apparent the weakness of Brutus in having associated with minds so much beneath his own, and this weakness soon shows itself constitutional in his objecting to admit the participation of a superior equal mind. He will not take Cicero into his counsel. Nor will he go all lengths with his confederates, but insists on sparing Antony, and by so doing ruins his cause.....As it is, the catastrophe grows out of the failings of Brutus, which though ‘they leaned to virtues’ side were still failings, and fatal both to his friends and his country.”

136. *When*—when the fact is that,

137. *Nobly bears*—worthily bears.

138. *Several*—distinct ; separate. *Bastardy*—illegitimacy. The fact is that treachery is simply not present to the mind of Brutus. Himself noble and honourable, he believes every one whom he comes in contact with is or at least should be noble and honourable. A person who shows himself unworthy of the cause by treachery, proves to be baser born than a Roman: he does not give himself out as a true-born Roman. Hence the mention of *bastardy*.

139. *Break*—violate. *Smallest particle*—minutest part.

140. *That hath passed from him*—that he has made.

141. *What of Cicero?*—what shall be our attitude towards Cicero ; what do you think of admitting him among ourselves ?

All the practical suggestions are made by Cassius. Brutus is, morally speaking, a king among men, but he is not alive to the practical side of things.

144. *Silver heirs*—old age. Cicero was at this time 62 years old. Grey hairs are a sign of age, and so presumably of wisdom. The choice of words is remarkable : "silver" suggests "purchase" and "buy".

145. *Purchase us*—win for us. *Opinion*—reputation.

146. *Buy.....deeds*—induce the public to approve of our acts.

147. *His judgment.....our hands*—his reason, mature experience guided our action.

148. *Our youths and wildness*—our youthful and reckless spirits. *No whit*—not in the least.

149. *Be buried.....gravity*—become hidden or absorbed in his seriousness.

150. *Name him not*—do not mention Cicero. *Break with him*—communicate our plans to him ; broach the matter to him. "This bit of dialogue," says Hudson, "is very charming. Brutus knows full well that Cicero is not the man to take a subordinate position ; that if he have anything to do with the enterprise it must be as the leader of it ; and that is just what Brutus wants to be himself. Merivale thinks it a great

honour to Cicero that the conspirators did not venture to propose the matter to him."

152. *Then leave him out.* Notice that every time Brutus differs from the conspirators, they defer to him. In fact they let Brutus have everything his own way. This speaks volumes of the high respect in which Brutus is held in Rome. But this attitude of theirs spells their ruin at the same time. Brutus bungles from stage to stage. Here is another of his capital blunders.

153. *Indeed, he is not fit*—in fact, he is not fit to be a confederate. Casca has no independent opinion of his own. He is best at playing the second fiddle. His prominent trait seems to be dittoing Cæsar, Cassius and Brutus.

154. *Touch'd*—put to death.

155. *Well urged*—an excellent suggestion ; this is an important point for consideration.

Meet—proper.

157. *Outlive*—survive. *Find of him*—find in him.

158. *Shrewd contriver*—crafty, dangerous plotter. *Means*—influence ; resources.

159. *Improve them*—use them to advantage ; make the most of them. *Stretch so far*—go to such an extent.

160. *Annoy*—injure ; harm. *Prevent*—forestall.

161. *Fall together*—be both assassinated.

162. *Course*—procedure ; action. *Bloody*—murderous ; actuated by a blood-thirsty purpose.

Our course.....bloody. This is another of Brutus's lofty utterances. He bursts forth into a speech of soaring idealism which his accomplices are incapable of appreciating.

163. *To cut.....limbs.* Cæsar is the 'head' and his adherents like Antony are the 'limbs'. Cutting the head off and then mangling the limbs would seem to be too barbarous an act,

164. *Like wrath.....afterwards*—as though the men were murdered in a fit of passion and his limbs cut off through malice. *Envy*—malice ; hatred.

165. *For Antony.....of Cæsar*—Antony is powerless without Cæsar. Brutus's opinion of Antony is proved by subsequent events to be false.

166. *Let us be.....Cassius*. The priest (sacrificer) lifts up his hand to slay the victim at the altar neither in anger nor for profit (like the butcher) but with a view to remedy some public evil by appeasing the gods. Brutus is justified in putting the matter thus : his motive is as pure as that of the sacrificer. It is unfortunate that there is more of the butcher in his companions.

167. *Spirit of Cæsar*—his tyranny or despotism ; the principles on which he acts.

168. *And in.....no blood*—and there is no blood in the spirit of men : so it is not necessary to shed blood while trying to put down the spirit of a man.

169. *O, that ...Cæsar's spirit*—I wish we could put down Cæsar's tyranny without needing to assassinate him. *Come by*—get at ; reach ; get hold of. The fond wish here uttered by Brutus is very far from being realised. Like so many speeches of Brutus, this one has no peculiar touch of irony. What the conspirators will accomplish is that which Brutus all along deprecates. They will succeed in killing merely the body of Cæsar. For the spirit of Cæsar will be "mighty yet" long after the fatal Ides are past.

170. *Dismember*—cut down limb by limb—'member' meaning, 'limb.'

171. *Cæsar must bleed for it*—it is not possible to put down 'Cæsarism' without putting Cæsar to death.

171. *Gentle*—noble.

172. *Boldly*—without giving way to fears of any kind. *Wrathfully*—under the influence of anger.

173. *Let's.....the gods*—let us offer him up as a sacrifice at the altar of freedom. *Carve him*—dress him up. *As a dish*—as food. *For the gods*—suitable for the gods,

174. *Hew*—mangle; hack. *Carcass*—dead body, generally of an animal. *Fit for hounds*—fit to be thrown to the dogs.

The carcass of the hunted animal was given to the hounds. Plutarch says that "Cæsar was mangled among them, as a wild beast taken of hunters."

175. *Subtle*—crafty.

176. *Stir up*—incite. *Their servants*—'the bodily powers.' *An act of rage*—murder or some other outrageous deed.

177. *After*—afterwards. *Chide*—reprove.

175-77. *And let our hearts.....to chide 'em.*

Brutus is here, as the details of the conspiracy are being discussed between him and the conspirators, dilating on the manner and the spirit in which he wants Cæsar to be killed. In his usual high strain he tells his confederates that Cæsar is to be despatched in a high Roman fashion. "Let us rouse our hearts," he says, "to commit the murder, and when the deed is done make a pretence of repentance. Just as cunning masters instigate their servants to commit an act of violence and afterwards make a show of rebuking them, in the same way let us murder Cæsar deliberately and subsequently make it appear as though our hands, not our hearts, were responsible for the deed."

The course of conduct advised by Brutus here is unworthy of a noble man like him. The speaker, in these lines, plainly recommends hypocrisy. Hudson cites the scene wherein King John blames Hubert for his too hasty obedience in putting Arthur to death. Similarly in Richard II, Bolingbroke rebukes Exton for murdering Richard, after having incited him to the deed. Such is the line of procedure that Brutus recommends to his fellow-conspirators.

178. *Purpose*—the murder of Cæsar. *Necessary and not envious*—as something essential to the well-being of Rome and not something actuated by ill-will.

180. *Purgers*—purifiers—as medicine purges the blood, expelling impurities from the body, so shall we remove this disease (the despotism of Cæsar) from the state, the body politic,

181. *Think not of him*—he is not worth any serious thought ; therefore leave him alone.

184. *Ingrafted*—deep-rooted ; love which has become part and parcel of him in the same way as the branch or twig grafted on another tree becomes part of that tree.

The sentence may be completed thus : The great love he bears to Cæsar may lead him to dangerous attempts.

187. *Is to himself*—in respect of himself.

Take thought and die for Cæsar—become despondent and so die of grief for Cæsar. According to Plutarch, Brutus spares Antony in the hope of his reformation—that ‘when he should know that Cæsar was dead he would willingly help his country to recover her liberty.’ “In this hope,” says Mac-Callum, “of converting a libertine like Antony, there is no doubt a hint of idealism, but it is not so marked as in the high-pitched magnanimity of Shakespeare’s Brutus, who denies a man’s power of mischief because his life is loose.”

188. *And thatshould*—and even this is perhaps too much to expect of the man.

Given—addicted.

189. *Wildness*—dissipation ; a life of debauchery. *Much company*—moving in society.

Brutus’s estimate of Antony as a mere lover of pleasure, incapable of serious action, is proved to be wrong. Here is another grave mistake of Brutus’s.

190. *Fear*—cause of fear.

191. *For he.....hereafter*—in course of time he will forget all about the murder of Cæsar and grow utterly indifferent. This prophecy turns out true but in quite a different sense : Antony did live and laugh at the murder of Cæsar, but in triumph over the conspirators.

192. *Peace!*—hush ; silence !

Count the clock. This is an anachronism. There were no striking clocks in Cæsar’s time. This is also inconsistent with Brutus’s remark at the beginning of this scene—“I cannot, by the progress of the stars, give guess how near today.”

195. *But it is doubtful...* The practical mind of Cassius has thought over another contingency. Even though he pales into insignificance by the side of Brutus, we must admit that Cassius's is the more useful, if not decidedly the more brilliant, intellect, ever-watchful, keen, and penetrating into the heart of things.

195. *He is.....of late*—he has recently become superstitious. This is a fact borne out by history.

126. *Quite from*—exactly contrary to *Main*—strong and confident.

197. *Fantasy*—illusions and hallucinations. *Ceremonies*—signs or observances considered sacred.

198. *Apparent prodigies*—portents that are appearing.

199. *Unaccustomed terror*—extraordinary frightfulness.

200. *Augurers*—soothsayers.

201. *May hold.....today*—may keep him from coming to the Capitol today.

203. *O'ersway him*—prevail upon him to give up the idea; make him change his mind.

204. *That unicorns.....trees.* A unicorn is a fabulous beast with one big horn. A figure of this animal appears on the British coat of arms. Legendary stories of ancient sportsmen tell how the unicorn was caught by the hunter. The hunter allowed himself to be swiftly chased by the unicorn, and then suddenly went behind a tree. So when the animal made a violent push at the hunter, its horn got stuck into the tree. The hunter then easily caught the animal. This was how a unicorn was "betrayed with trees."

205. *Bears with glasses.* Bears were believed to be caught by means of mirrors which beguiled them with their own images.

Elephants with holes. Tamed elephants are still used in some parts of the world for catching wild elephants. The former seduce the latter into pitfalls, lightly covered over with hurdles and turf, on which a proper bait to tempt them is laid.

206. *Lions with toils.* Lions were caught in strong traps laid for them. *Men with flatterers*—so men can be betrayed into folly by flatterers. It is a commonplace of today that flattery achieves what few other things do. In the twentieth century flattery has become an art. A poet says:—

'Tis an old maxim of the schools
That flattery is the food of fools;
Yet now and then your men of wit
Will condescend to have a bit.

208. *Being then most flattered*—and that pleases him the most. The idea is that Cæsar may not be taken in by plain, obvious flattery, but even he is no match for subtle, delicate flattery.

209. *Let me work*—let me practise my wiles upon him.

210. *Humour*—mind or disposition of the mind. *The true bent*—the right direction.

212. *Be there to fetch him*—go to Cæsar's house to escort him to the Capitol.

213. *The eighth hour*—8 o'clock. According to Roman computation the eighth hour would be the eighth hour after sunrise.

The uttermost—the latest.

214. *Fail not then*—do turn up at that hour.

215. *Doth bear Cæsar hard*—has a grudge against Cæsar; hates Cæsar strongly.

216. *Rated*—scolded.

217. *Thought of him*—i.e., as a man to join the conspiracy gladly.

218. *By him*—by his house.

219. *I have.....reasons*—I have treated him well and he is grateful.

220. *I'll fashion him*—I'll shape him into a conspirator, (as the speaker himself has been shaped by Cassius.)

221. *The morning comes upon's*—the day is about to dawn. This is a fine touch of Shakespeare's. The calm,

peaceful morning comes close upon the feverish anxiety and eagerness with which the conspirators have been carrying on their deliberations.

223. *Show yourself true Romans*—behave like true Romans.

224. *Look fresh and merrily*—look freshly and merrily, or, as we should say in modern English, look fresh and merry.

225. *Let not.....purposes*—let not our looks betray our intentions by wearing any indication of them.

226. *Bear it*—behave. 'It' is here a kind of cognate accusative.

As our Roman actors do.—Actors must play their part whatever their own feelings are. Brutus advises the conspirators to remain calm and unemotional like the Roman actors. It is unlikely that Shakespeare knew anything about Roman actors, or that a Roman senator like Brutus would pay such a compliment to the profession of a actor. The dramatist is rather thinking of the actors of his own Elizabethan style, who, when they assumed Roman parts, took care to put on solemn and unchanging expression of countenance.

227. *With untired spirits*—with unfailing liveliness of spirit.

Formal constancy—dignified firmness of mind; never forgetting the part you are playing.

228. *And so*—with these words.

229. *It is no matter*—never mind; it is as it should be.

230. *Honey-heavy dew of slumber*—sweet refreshing sleep. 'Honey-heavy' is one of the favourite compound epithets of Elizabethan poetry. We are given the picture of a flower laden with honey, and the dew upon it. Slumber is often compared to dew, for it falls upon a man unfelt as dew falls quietly at night.

231. *Figures*—imaginary shapes. *Fantasies*—visions; idle fancies.

Brutus thinks of his own worry and agitation, and of the free and easy state of the boy's mind. The boy has no cares

and no responsibilities. He is not pained by the shapes and images of trouble which at this time makes Brutus uneasy.

232. *Busy care*—care which is busy tracing shapes and figures of anguish in the brains of men. *Draws*—as with a pencil.

Brutus and Portia.

After the departure of the conspirators, Portia surprises Brutus in his lonely musings. Of late she has noticed a change in him. She now complains that there must be something wrong with him, and asks why yesterday at supper he suddenly got up and walked up and down, musing and sighing and refusing to say what troubled him. Her first thought was that it was a temporary ill-humour; but she cannot understand why it will not let him eat or talk or sleep.

She insists on knowing the secret worry of his mind. The excuse that he is not well in health she refuses to accept. Her suspicion is that his mind is ill at ease. Her appeal to him is that since she is his wife he should keep the secret from her no longer. Is it a part of the bond of marriage, she asks, that she is to be no sharer of the counsels of her husband? Is she meant only to be his companion at meals, to be his comfort in bed, and to talk to him sometimes? Is her region only the frontiers of his pleasure? This appeal touches Brutus's heart. She further tells him that she is every way worthy of confidence. She is daughter of Cato and wife of Brutus, and, being so fathered and husbanded, she is much more than an ordinary woman. She informs Brutus that with a view to test her strength and fortitude she inflicted a wound on her thigh. Brutus finds this irresistible, and at last agrees to communicate to her all the secrets of his heart.

This short scene between Brutus and Portia reveals to us a relation of mutual regard and admiration—a relation that springs from love and devotion on both sides. Portia is a tender lady, but possesses a strong personality. She will not have a barrier between herself and her husband. She enters at a tense moment in the scene, and at once makes a conquest of our attention and admiration. Her throbbing anxiety as to the secret anguish of her husband, reveals in her a depth of love and devotion. There is no demonstration, no gushing senti-

mentalism : her love is a silent, unobtrusive love. Even the cold, dispassionate Brutus is moved to the depth of his heart : his only prayer is that the gods may render him worthy of such a noble wife.

234. *Wherefore.....now?*—why have you got up from bed so early?

235. *For*—good for. *Commit*—expose.

236. *Condition*—either(1) constitution or (2) present state of health. *Raw*—chilly.

237. *Nor.....neither*—nor is it good for your health to leave your bed so early. *Ungently*—unkindly. What an anguish must the cold reserve of Brutus have caused Portia !

238. *Stole from my bed*—crept out of my bed without my knowledge. *Yesternight*—last night. The word is obsolete.

239. *You suddenly arose*. This indicates that the mind of Brutus is much perturbed. *Walk'd about*—paced up and down the room.

240. *Musing*—absorbed in thought. *Across*—folded. A man plunged in deep thought and grief is likely to assume this attitude.

241. *What the matter was*—what troubled you.

242. *You star'dlooks*—you threw only harsh looks at me.

243. *Urged*—pressed. *Scratched your head*—a sign of perplexity.

244. *Impatiently*—angrily. *Stamped with your foot*—dashed your foot upon the ground.

245. *Insisted*—urged; pressed. *You.....not*—you refused to tell me what ailed you.

246. *Wafture*—waving; movement.

247. *So I did*—and I did leave you.

248. *Strengthen that impatience*—intensify that wrath; aggravate that distemper.

249. *Enkindled*—aroused. *Withal*—at the same time ; besides.

250. *Humour*—moodiness; depression.

251. *Which.....man*—which now and then every man is liable to.

253—55. *And could it.....you, Brutus*—if it were to produce the same change in your outward appearance as it has produced in your mental disposition, I should not be able to recognise you.

Condition—condition of mind.

Dear my lord—my dear lord.

256. *Make me.....grief*—let me know the secret of your trouble.

257. *Well in health*—indisposed. This is an evasion of the point.

259. *Embrace*—adopt ; welcome. *To come by it*—obtain possession of it ; recover it.

260. *Why, so I do*—of course I am taking steps to regain my health.

261. *Sick*—ill in health. *Physical*—conducive to health ; salutary.

262. *Unbraced*—with the doublet unfastened by means of laces. *Suck up*—inhale. *Humours*—mists ; moist, unhealthy vapours.

263. *Dank*—wet ; moist.

264. *Wholesome*—healthy and comfortable.

265. *Dare*—challenge ; run the risk of exposure to. *Vile contagion*—impure air likely to cause disease. People believed that one caught diseases more readily in the night air than in the day.

266. *Tempt*—dare ; defy ; expose yourself to. *Rheumy*—causing rheum, and thence rheumatism, coughs and colds ; moist. *Unpurged*—impure ; not purged by the sun and winds of daylight.

267. *To add unto his sickness*—to aggravate his illness.

268. *Some sick offence within your mind*—some mental trouble that distresses you, not any bodily ailment.

269. *Virtue*—privilege. *Of my place*—i. e., as a wife.

271. *Charm*—adjure ; charge ; endeavour to persuade (by her beauty, etc.), as a magician effects wonders by his charms.

Once commended—which you admired at one time.

272. *By.....love*—by all the protestations of love which you made me.

That great vow—the vow taken at the ceremony of marriage, where the man says, "I take thee to my wedded wife, to have and to hold from this day forward, for better for worse, for richer for poorer, in sickness and in health, to love and to cherish, till death us do part."

273. *Incorporate*—unite. *Make.....one*—make us of one body and one soul. Portia is in fact the soul-mate of Brutus.

274. *Unfold*—disclose ; reveal. *Yourself*—Portia rightly claims to be the twin-soul of Brutus. *Your half*—a wife is still properly called one's "better half."

275. *Heavy*—sad ; weighed down by grief and thought.

276. *Have.....you*—have had interviews with you.

278. *Even from darkness*—even on a dark night.

279. *I should.....Brutus*—if you had kindly told me your secret it would not have been necessary for me to kneel. This is a fine retort to Brutus's 'kneel not, gentle Portia.'

280. *Within the bond of marriage*—in the terms of agreement entered into between us in the contract of marriage.

281. *Is it excepted*—are there restrictions with regard to ; is there an exception made to the effect.

282. *Appertain to*—belong to.

Portia is, no doubt, the worthy wife of a worthy husband. Her claim is that she must know the secrets of her husband as she regards herself as a part and parcel of him. According to

her convictions, marriage is a spiritual partnership—marriage of minds and souls, not of bodies only.

283. *In sort or limitation*—in a particular way, or not entirely according to the full meaning of the words. Possibly the true reading may be “sort of limitation.”

284. *To keep with you*—to bear you company.

285—86. *Dwell I.....your pleasure?* do I not enjoy the best part of your love? The ‘suburbs’ are the outskirts of a city inhabited at one time by people who did not enjoy the full rights of citizenship. In the time of Shakespeare, the suburbs of London were the resort of harlots and noisy persons. Hence, perhaps, Portia’s reference to a harlot at the end of her speech.

287. *Harlot*—mistress; concubine.

289—90. *The ruddy drops that visit my sad heart*—my heart-blood. There is a reference here to what was known about the circulation of the blood at the close of the sixteenth century. The theory of the circulation of the blood associated with the name of William Harvey was not announced to the world till after the death of Shakespeare. The general fact of the circulation was known in ancient times. Harvey simply reduced it to matter of strict science.

292. *Withal*—for all that.

295. *Well-reputed*—of good fame, because she was wife of Brutus and daughter of Cato.

Cato—Marcus Cato was born in B. C. 95. He was a man of rigid principles, and was a Stoic by faith. He was a vehement opponent of some of the measures introduced by Cæsar, Pompey and Crassus. To escape falling into the hands of Cæsar, he committed suicide in 46 B. C.

Portia implies that she might be expected to inherit the patriotic virtues and Stoic principles of her father.

296. *My sex*—other descendants of Eve.

298. *Counsels*—secrets.

299. *Made strong.....constancy*—put my firmness to a severe test. *Proof*—test. *Constancy*—power of endurance.

300. *Voluntary*—self-inflicted.

302—3. *O ye gods,.....noble wife*—you are a true and honourable woman, and I myself am lacking in nobility to be worthy of such a wife as you: I pray the gods may make me worthier so that I may be a fit husband to you.

304. *One*—some one. *Go in*—go inside the house.

305. *By and by*—presently. *Shall partake*—shall be admitted into.

307. *Engagements*—undertakings. *Construe*—explain.

308. *Charactery*—a group of letters or symbols. The gloomy looks of Brutus are like the written characters of a strange language. These have to be construed or interpreted by revealing the thoughts which they express. *Charactery* refers to the deep lines of care “graven” on the face of Brutus.

All the charactery of my sad brows—the reason why I look so serious.

309. *Who's that knöcks?*—who is that who knocks?

311. *Caius Ligarius*. About this Roman, Plutarch writes: “Ligarius...was besides very familiar with Brutus, *who went to see him*, being sick in his bed, and said unto him: ‘Ligarius, in what a time art thou sick!’ Ligarius rising up in his bed, and taking him by the right-hand, said unto him: ‘Brutus,’ said he, ‘if thou hast any enterprise in hand worthy of thyself, I am whole’” Shakespeare makes Ligarius the visitor.

313. *Vouchsafe*—accept; be pleased to receive. *Feeble tongue*—the weak tongue of a sickman.

315. *To wear a kerchief*—to fall sick. To wear a handkerchief on the head was an Elizabethan custom in illness. *Would*—I wish.

317. *Exploit*—enterprise; undertaking. *Worthy.....honour*—fit to be regarded as glorious.

319. *Healthful ear*—the ear of a healthy man.

320. *Bow before*—worship; do homage to.

321. *I here discard my sickness*. As he says this, he pulls off the kerchief and flings it to the ground. *Discard*—cast off.

Soul of Rome!—the *avatar* of all that is good and noble in Rome.

322. *Derived from.....loins*—sprung from a noble family.

323. *Exorcist*—strictly speaking, one who drives away evil spirits. Shakespeare uses it as meaning or who can raise spirits. The accent is on the second syllable. *Conjured up*—summoned into activity.

324. *My mortified spirit*—my spirit that was dead in me.

Bid me run—command me to do anything.

325. *Striveimpossible*—attempt even the impossible.

326. *Get.....them*—overcome them ; achieve them.

What's to do?—what is there to be done?

327. *Make sick men whole*—restore sick men to health. Some editors read in 'sick' the sense: "those who have been deprived of their rights under the tyrannous regime of Cæsar."

328. *Some whole*—some persons who are in perfect health.

329. *Thatalso*—that is also a part of our program.

331. *To whom it must be done*—to him against whom it is directed.

Set on your foot—go on ; proceed.

332. *New-fred*—infused with fresh enthusiasm.

333—34. *But it.....me on*—but it is enough for me and know that Brutus is my leader.

This short interview with Ligarius serves two important functions. It shows us the very great influence that Brutus wields with the more respectable citizens of Rome. Technically, it serves to take Portia off the stage and thus afford an effective ending to the scene. If Portia had not 'gone in,' the scene would have ended on a conversation. As things are, it closes with action, and the reader's mind is carried forward "to whom it must be done."

SCENE II.

Summary. It is morning, just after the storm has blown over. We meet Cæsar a second time. He seems to be somewhat disquieted by the happenings of the last night, particularly by the cries of Calpurnia in her sleep, "Help, ho! they murder Cæsar!" A servant is at once dispatched to the priests who are bidden to offer sacrifice and inform Cæsar of the result. Calpurnia, alarmed not only by her own evil dream but the portents of which she has heard, implores Cæsar not to go out of doors. She interprets these extraordinary phenomena as fore-runners of some impending evil, in which Cæsar may be involved. Cæsar makes light of these omens and prodigies. Rather than live in constant fear of death, he would know all the terror and agony attending it at once. And he is determined to go forth.

The servant returns with the unfavourable report of the priests.

"Plucking the entrails of an offering forth,
They could not find a heart within the beast."

Even this message is not taken seriously by Cæsar. But to the persistent entreaties of Calpurnia he yields at last, and to humour her he consents to stay at home. It is agreed that Antóny shall tell the Senate that Cæsar is not well. Instead of Antony, however, it is the arch-flatterer Decius who makes his appearance. Cæsar takes him into his confidence and wishes to employ him to carry his apologies to the Senate. Decius is quick to take in the position of affairs and to turn them to his own account. Knowing that Cæsar's attitude is one of lofty indifference, he uses three arguments. He puts a flattering interpretation on the dream of Calpurnia.

"It was a vision fair and fortunate.
Your statue spouting blood in many pipes,
In which so many smiling Romans bathed,
Signifies that from you great Rome shall suck

Reviving blood, and that great men shall press
For tinctures, stains, relics, and cognizance."

Another clever card that he plays is the announcement that the senators are that day determined to present a crown to Cæsar. Should Cæsar stay away, their minds might change. In the third place, he tells the imperator that mocking remarks are sure to go round if it becomes known that Calpurnia's dream keeps him from coming.

"Besides, it were a mock
Apt to be rendered, for some one to say
'Break up the senate till another time,
When Cæsar's wife shall meet with better dreams.'"

The result is that Cæsar sends for his robe.

The rest of the conspirators except Cassius now arrive on the scene by appointment. Cæsar receives them most courteously. They say they have come to escort him to the Senate-house. This tickles his vanity, and he goes off with them in good spirits to meet his destiny, all unconscious of the daggers that are concealed in the bosoms of the men he styles his friends.

Borrowings from Plutarch.

Suggestions for Calpurnia's dream.

(1) "But Cæsar was more afraid when he heard his wife Calpurnia, being fast asleep, weep and sigh, and put forth many fumbling (rambling) lamentable speeches: for she dreamed that Cæsar was slain, and that she had him in her arms."

Life of Cæsar.

(2) Calpurnia's request that Cæsar should not go to the Senate-house.

"Insomuch that Cæsar rising in the morning, she prayed him, if it were possible, not to go out of the doors that day, but to adjourn the session of the Senate until another day."

Life of Cæsar.

(3) The report of the augurers.

(4) The determination to send Antony to adjourn the Senate.

"When the soothsayers having sacrificed many beasts one after another told him that none did like them: then he determined to send Antonious to adjourn the session of the Senate."

Life of Brutus.

(5) The visit and flattery of Decius.

Decius Brutus "laughed at the soothsayers, and reproved Cæsar, saying 'that he gave the Senate occasion to mislike with him and that they might think he mocked them, considering that by his commandment they were assembled, and that they were ready willingly to grant him all things; and to proclaim him king of all his provinces of the Empire of Rome *out of Italy, and that he should wear his diadem in all other places both by sea and land.* And furthermore, that if any man should tell them from him they should depart for that present time, and return again *when Calpurnia should have better dreams,* what would his enemies and ill-willers say?' "

Life of Cæsar.

Deviations from Plutarch.

(1) Plutarch simply mentions Calpurnia's dream. Shakespeare enriches it with many particulars.

(2) Shakespeare makes Cæsar, on getting up early in the morning, send a servant to the priests, to have sacrifices offered. In *Plutarch*, Cæsar has the sacrifices offered, at the instance of Calpurnia, and after she has reported her dream.

(3) Decius's interpretation of the dream of Calpurnia is Shakespeare's own invention.

(4) There is very little in *Plutarch* corresponding to Shakespeare's characterisation of Cæsar as struggling between his fear and his pride.

(5) Shakespeare deviates from Plutarch in making the conspirators assemble at the house of Cæsar and escort him to the Senate-house.

Dramatic Significance.

The scene changes now as regards place, and we are taken inside the house of Cæsar. There is, however, no change with regard to time. It is the morning of the stormy night : between

seven and eight o'clock on the morning of the Ides of March. About half an hour is spent in 'tasting some wine' at Cæsar's house. A little before nine Cæsar and party will set out for the Capitol.

Up to this stage of the play events have moved with the swiftness of lightning. It is still the first day. Here is an excellent example of the sort of drama which was liked by the Elizabethans. The audiences of the time relished the stronger elements of Romance, particularly the mysterious, the weird, and the supernatural. Shakespeare found merterial for this, no doubt, in *Plutarch*; but he has seized it with great avidity, and expanded it considerably with a view to create a strange and marvellous atmosphere for the frequenters of his *Theatre*. The ignorant, superstitious groundlings, it can be easily imagined, were greatly impressed by the portents and prodigies described here. The echo of the terrible happenings is still audible in the pages of this scene.

The greatest use to which Shakespeare puts this scene is the revelation of Cæsar's character. The two preceding scenes depict for us the reaction of the 'dreadful night' upon the minds of the conspirators, The present scene portrays its reaction upon Cæsar. The mighty man of Rome appears but three times in the play—firstly amongst the Roman populace, and lastly in the midst of "his senate." *Here* we are permitted to see the dictator behind the scenes, so to say. He is at his own place, and is bound to speak and act in his true character. He can have no motive to play a part while in the same room with Calpurnia. Mr. Moulton thus comments on this aspect of the scene :—

"Cæsar also is displayed in contact with the supernatural as represented by Calpurnia's terrors and repeated messages of omens that forbid his venturing upon public action for that day. Cæsar faces all this with his usual loftiness of mind; yet the scene is so contrived that, as far as immediate effect is concerned, this very loftiness is made to tell against him. The unflinching courage that overrides and interprets otherwise the prodigies and warnings seems presumptuous to us who know the reality of the danger. It is the same with his

yielding to the humour of his wife. Why should he not? His is not the conscious weakness that must be firm to show that it is not afraid. Yet when, upon Decius's explaining away the dream and satisfying Calpurnia's fears, Cæsar's own attraction to danger leads him to persevere in his first intention, this change of purpose seems to us, who have heard Decius's boast that he can o'ersway Cæsar with flattery, a confirmation of Cæsar's weakness. So in accordance with the purpose that reigns in the first half of the play the victim is made to appear at his worst: the passing effect of the scene is to suggest weakness in Cæsar, while it is in fact furnishing elements which, upon reflection, go to build up a character of strength."

Thus the scene describes Cæsar in his greatness, but girt round by weaknesses as well. He is not what he seems. His words are at variance with his real feelings, and his actions are not consistent with either. He is at the same time arrogant, superstitious, and open to flattery. Our sympathy is divided between Cæsar and his antagonists. If Shakespeare had drawn Cæsar as faultless, our feelings of respect and admiration would have strayed altogether from Brutus and Co. The balancing of the reader's sympathy between the two sides is essential, particularly when very soon there is going to be a revulsion of feeling against the conspirators. They are all, with the exception of Cassius who is not present, reckoned among his personal friends. He never dreams of suspecting them. They are welcomed by him with a courtesy which is at once dignified and familiar. How bad and mean of them to plunge their daggers at the Capitol in the body of him who has a gracious word for one and all?

As in the last scene, we have here a fine picture of the helplessness of the woman, and her instinctive fears when confronted with reason and ambition of the man. The scene between Cæsar and Calpurnia is essentially tragic. As Aristotle says, true tragedy consists in the presentation of scenes arousing pity and terror. All the time the husband and the wife debate the point between themselves, we feel like supporting Calpurnia. We know she is right. We would gladly tell Cæsar so. But that is impossible, and we sink back in *pity*. We are forced to admit that nothing can save the man who

is destined to die: we watch, with *terror*, the slow approach of the inevitable catastrophe.

Calpurnia is designed as a contrast to Portia. She is a wife of Cæsar, as it were, "in sort or limitation," to keep with him at meals, comfort his bed, and talk to him sometimes. She dwells but in the suburbs of Cæsar's good pleasure. Portia revolts against that conception of the position and rights of woman. She is, in that sense, a prototype of the *modern Eve*. Brutus rightly calls her his true and honourable wife, and assures her of a rightful place in his bosom.

"All my engagements I will construe to thee,
All the charactery of my sad brows."

It is wrong to say, as most critics have said, that the object of this scene is merely to give an utterly disparaging picture of Cæsar. The actual impression gathered from the scene is that Cæsar is a great man, although debauched by power and flattery. That one speech of his will save him for ever:—

"Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that man should fear;
Seeing that death, a necessary end,
Will come when it will come."

Moreover it is doubtful whether the Elizabethans would notice as faults those aspects of Cæsar which we think poorly of. His rather high-flown speeches, his grandiloquent defiance of danger, the deliberate insolence of his reference to the Senate—these were just the qualities they expected and liked in the heroes of the stage. Shakespeare was an actor himself, and he knew what the public wanted. "He was not a man of mean writing in his study for posterity; he had shares in a theatrical company, and he wrote plays to please and bring him profit. We shall understand his methods better if we bear this in mind, and shall perceive more clearly the marvellous genius of the man who could achieve at once a commercial success and an immortality of fame."

Notes, Explanations, References, etc.

Stage Direction. *Thunder and lightning.* Notice that the forces of nature are again made to play an important part in intensifying the dramatic effect of the scene.

"*Night-gown*" now means a shirt worn in bed; in Elizabethan English it was merely a loose undress gown worn, not in bed, but out of bed. The Elizabethan night-gown was rather a dressing-gown than a night-shirt, and might be of considerable value.

1. *Nor heaven.....to-night*—both the earth and the sky have been in an upheaval to night. The superstitious Cæsar is disturbed by the unusual events of the night.

Nor.....nor—neither.....nor.

Have. The singular verb would be correct. It seems the two singular substantives are looked at together: hence they are regarded as making a plurality, and the verb is plural notwithstanding the disjunctive conjunction.

2. *Thrice*—the number is mystic.

3. *Ho!* interjection calling attention. *Who's within*—this is a call for a servant, equivalent to the Anglo-Indian phrase "*koi hai?*" More than by the happenings of the night, Cæsar has been perturbed by the cries of Calpurnia in her sleep.

5. *Do present sacrifice*—offer sacrifice immediately; offer up an animal as a sacrifice immediately. The object of this was to know the augury.

6. *Their opinion of success*—whether they think the sacrifice favourable or not. Cæsar asks for official information as to whether the Ides are to be an auspicious day or otherwise.

In Shakespeare's time *success* was a neutral term meaning *result*. Now it means *favourable result*.

8. *What mean.....walk forth?*—are you thinking of going out, Cæsar? This scene is parallel to the one between Brutus and Portia. Calpurnia is full of anxiety for her husband's safety; but she little understands his ambition, much less aspires to share it. Portia is "Cato's daughter" and

" Brutus's wife "; she knows no peace of mind until she is allowed to enter the inmost recesses of her husband's heart.

9. *Stir*—move. ' Shall ' in this line denotes determination on the part of the speaker.

10. *Cæsar shall forth*—Cæsar shall go forth. The verb of motion is frequently omitted in Shakespeare.

Rumelin is of the opinion that Shakespeare is somewhat at fault in thus making Cæsar refer to himself in the third person. In criticism of this view Schone remarks: "In no better way could the poet have indicated the pride and self-confidence of the man aspiring to royalty, and he has thus devised a suitable means of introducing the name of Cæsar as a title. As such it will be used later in the play, in order, to show that the Cæsarean idea is dominant. 'He shall be Cæsar!' cries the Third Citizen after Brutus's oration. 'There was a Cæsar, when comes such another!' says Antony to the citizens."

11. *Ne'er looked... back*—had not the courage to look me in the face; if they appeared at all, they appeared behind my back. Cæsar implies that his very presence is frightful to these frightful things.

12. *Are vanished*—are gone; disappear.

13. *Stood on ceremonies*—attached importance to signs and omens, the ceremonies of or observances augurers and priests.

14. *There is one within*—one of our servants.

15. *Besides.....seen*—in addition to all that we have heard and seen. Calpurnia refers to the portents and prodigies of the night.

16. *Recounts*—narrates; describes. Notice the omission of the relative. *Watch*—sentinel; the night-watchman. Wright points out that the night-watchmen were not established in Rome until the time of Augustus. Shakespeare must have been thinking of his own London.

17. *Whelped*—brought forth her young. Hunter is of the opinion that there is a topical allusion in this line. Some

records show a lioness named Elizabeth whelped in the tower of London on August 5, 1604.

18. *Yawned*—gaped open; opened their mouths. *Yielded up their dead*—allowed the spirits of the dead to come out and roam forth on the face of the earth. Cf. *Hamlet*:—

“In the most high and palmy state of Rome,
A little ere the mighty Julius fell,
The graves stood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets.”

19. *Fiery warriors*—warriors (1) hot with rage or (2) enveloped in a blaze of fire. *Upon the clouds*—in the sky.

20. *Squadrons*—divisions of an army. *Right form of war*—“correct military formations;” regular battle array.

21. *Drizzled blood*—“dropped a shower of blood;” caused a light shower of blood. *Drizzle* is a word meaning *fine, gentle rain*. And red rain, such as fell in Italy and some other parts of Europe in 1901, is mentioned as ominous of imminent bloodshed in *Iliad* and in the *Ramayana*.

22. *Hurtled*—clashed; made a loud sound.

23. *Did neigh*—i.e., in agony.

24. *Squeal*—squeak, like the ghosts in Homer, whose voices are compared to the shrill cries of *bats*.

25. *Beyond all use*—quite extraordinary. ‘Use’ here means ‘usage’ or ‘course of nature’.

26—27. *What can be.....mighty gods?* That which is pre-ordained by the gods cannot be avoided by any amount of care or foresight on the part of men. In other words, no one can prevent the fulfilment of a purpose which is aimed at by the gods.

Cæsar speaks here as a fatalist. Whether he chooses to go forth or to stay at home, he has no power to alter or avert the decrees of destiny. Whatever we may think of him, we cannot help feeling that we are in the presence of a great man.

28. *Yet*—in spite of the omens and portents mentioned by Calpurnia. *Predictions*—omens; strange phenomena.

29. *Are to the.....Cæsar*—affect the rest of the world as well as Cæsar; have no special evil significance for me.

30. *Comet*—a heavenly body, with a bushy tail of light, appearing in the sky at long and irregular intervals. Its appearance was believed to be portentous of plague, famine, war, or the death of kings. It is a coincidence of this superstitious belief with a historical fact that King Edward VII died shortly after the appearance or reappearance of Halley's comet in 1910.

31. *Blaze forth*—proclaim by blazing forth; express in signs of fire. Plutarch relates there was a "great comet which seven nights together was seen very bright after Cæsar's death."

30—31. *When beggars.....of princes*. These lines are spoken by Calpurnia in answer to Cæsar's belief in providence or destiny. Because of their beauty of expression and the valuable sentiment they embody, the lines have passed into a proverb.

Cæsar says that whatever is predestined by the gods cannot be averted or avoided. The omens and portents "are to the world in general as to Cæsar." Calpurnia holds a contrary view. She says that these prodigies in heaven appear only when some misfortune is to befall some great one on earth. They do not take into account the fates of minor fellows. No unusual phenomena presage the death of insignificant persons, whereas the whole sky glows with ominous light to proclaim the death of kings. Calpurnia means to say that the prodigies in her dream portend some sort of danger to Cæsar.

32. *Cowards die.....deaths*—timid creatures constantly experience the pain of death even in their life-time by their constant fear of death. Isabella says in *Measure for Measure*, "The sense of death is most in apprehension." Cowards, as often as they fear death, feel the pangs of death. Thus they *die many times before their deaths*.

Plutarch says that "when some of Cæsar's friends did counsel him to have a guard for the safety of his person, he would never consent to it, but said, it was better to die once, than always to be afraid of death." Malone quotes a letter of the Earl of Essex, in which he remarks that "as he which

dieth noble doth live for ever, so he that doth live in fear doth die constantly."

33. *The valiant*—brave people; heroic souls.

Taste of death—experience death. This expression occurs thrice in the New Testament (King James version). The idea is that the brave do not anticipate the terrors and pangs of death: they never bother themselves about it so long as they live.

25. *Fear*—*i. e.*, fear death. Cæsar is at a loss to understand why men should be afraid of death. Fear of death is futile: it can neither post-pone nor prevent its coming.

36. *A necessary end*—an inevitable conclusion or termination of life.

37. *Will come when it will come*—is bound to overtake man at the appointed time. No amount of care or foresight can save us from the "icy hand of death." In the famous words of Shirley,

"There is no armour against fate :
Death lays his icy hand on kings :
Sceptre and crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade."

32—37. *Cowards die.....it will come.*

These lines give a poignant expression to the fatalism of the speaker. Cæsar utters these words in answer to that beautiful speech of Calpurnia:—

"When beggars die, there are no comets seen ;
The heavens themselves blaze forth the death of
princes."

He shows himself happy in the fearlessness of his soul. The sentiment is every way worthy of him. The very idea of being in terror of death is repugnant to him. It is only cowards that are afraid of death. By fearing death they encounter, as it were, innumerable deaths—every time they fear death, they go through its agonies in imagination. Cæsar is above such a disposi-

tion of mind. Death is inevitable. All that is born must die. Death is bound to come at the appointed hour in the case of every animate being. Why, then, should we be afraid of death, or worry about the time of its coming? This is Cæsar's opinion—an opinion of the right Cæsarian type.

37. *Augurers*—augurs or soothsayers.

39. *Plucking forth*—drawing out; taking out. *Entrails*—intestines. *Offering*—an animal slaughtered as sacrifice.

40. *They could.....the beast*—they found the heart missing. The heart was regarded as the seat of courage. In Roman augury the heart and liver were examined. If they were speckled the omens were considered favourable.

41. *In shame of cowardice*—to put cowardice to shame; to make cowards ashamed.

In this scene Cæsar may have been represented as superstitious and vacillating. What is clear beyond doubt is that he is not lacking in fortitude. Notice that he does not accept the interpretation of the soothsayers: he opposes his own reckless interpretation of omens to the official one. He would be the "beast without a heart," if he stayed at home when his duty demanded of him that he should go forth.

42-43. *Caesar should... for fear*. This is the interpretation put by Cæsar on the "ceremony"—an interpretation which is quite of a piece with the manly, stirring sentiment he has expressed in the preceding lines.

44-45. *Danger knows.....than he*. Cæsar uses the language of hyperbole or exaggeration. Danger is personified here. The simple meaning is that Cæsar had often faced dangers and come out unscathed. Cæsar is in his old vein of boasting and blustering: we do not encounter the genuine Cæsar. Stopford A. Brooke remarks: "This kind of pride is the very top of weakness. All the evil omens are in vain. His pompous and inflated speeches, intolerable when he is speaking in the third person, seem to challenge the gods, and to despise all men but himself. *Shakespeare, like a Greek dramatist, meant them to contain his fate and the cause of it.* They partly explain the hatred and envy of Cassius and the rest; and it is a fine

piece of art which thus modifies our horror of his murder by our natural dislike to this tone of haughty defiance."

46. *Two lions—i. e., Cæsar and danger. Litter'd—brought forth; brought to bed of.* It is a bold figure : Cæsar and Danger are the cubs of a lion brought forth at the same birth, and Cæsar claims to lord it over his twin-brother. This lofty indifference to danger in Cæsar gives his enemies their opportunity—"security gives way to conspiracy."

49. *Your wisdom.....confidence—*your good judgment is spoilt or marred by over-confidence. The capacity of doing or thinking what is right is totally burnt up in the flame of rashness. Cæsar's wisdom disappears in his confidence like paper in a fire. *Wisdom* in this line stands for that discretion which is the better part of valour.

53. *And he.....well to-day.* This as well as the suggestion made in one of the foregoing lines that Cæsar should take shelter behind her fears, can come only from Calpurnia. Portia is far above such mean tricks. Calpurnia is rightly solicitous of the safety of her husband ; but, considering the position she holds at home and the suggestions and entreaties she makes, we have to say that she is nowhere as compared with Portia.

54. *Prevail in this—*have my way in the matter ; gain my point in this matter.

55. *Shall* denotes a promise on the part of the speaker.

56. *For thy humour—*just to satisfy your whim or caprice; just to humour or please you.

58. *All hail !—*all good health or fortune be yours ! A common form of salutation.

60. *In happy time—*just at the right time ; at a very opportune moment,

61. *Bear my greetings—*convey my compliments.

63. *Cannot, is false—*to say that I cannot come to the Senate meeting would be untrue, for there is no physical impediment to my going.

Dare not—have not the courage to go. That would be more untrue, because there is nobody in God's world that can make Cæsar afraid.

65. *Shall Cæsar send a lie?* The reader remembers that only a moment ago, Cæsar had agreed to this explanation, if one was required from him to the Senate. At that time Cæsar was in the role of Calpurnia's husband, and no other. Here, however, another side of his nature has been roused as from slumber, which asserts itself in the angry question, "Shall Cæsar send a lie?" The suggestion is unworthy of the wife of Cæsar, and he spurns it notwithstanding the fact that it comes from one who is most anxious of his personal safety.

66. *Have I.....so far*—surely I have not run my wide career of a conqueror; I have not risked my life on the battle-field during my extensive campaigns.

67. *Afraid*—afraid. *Grey-beards*—contemptuous for the "old senators". Cæsar has nothing but hatred for them, for they had shown themselves first as unreasonable and then, when coerced, servile. The Senate consisted mostly of old men; hence its name, "the body of elders." They were also known as "The Fathers."

71. *The cause is in my will*—my will, or wish, is enough; the reason is that I simply do not want to go.

73. *For your private satisfaction*—to satisfy your personal curiosity, since you are my friend.

75. *Stays me*—causes me to stay; detains me.

76. *Statua*—statue. The word is used here as a trisyllable.

77. *Spouts*—mouths; pipes.

78. *Did run pure blood*—threw up nothing but blood. *Lusty*—stalwart; vigorous.

79. *Bathe*—wash.

There is a dream referred to in *Plutarch* about a fallen pinnacle, but it is different from the one that Shakespeare gives. "The Senate," says Plutarch, "having set upon the top of Cæsar's house, for an ornament and setting forth of the

same, a certain pinnacle, Calpurnia dreamed that she saw it broken down, and that she thought she lamented and wept for it."

Perhaps the dream of the statue of Cæsar was suggested by Plutarch's description of Pompey's statue which, at the time of Cæsar's assassination, "ran all of a gore blood."

80. *Apply for*—interpret as. *Portents*—evil omens.

81. *Evils imminent*—calamities about to happen; impending disasters.

83. *Amiss*—wrongly.

84. *A vision fair and fortunate*—a happy and blessed dream; a dream foreshadowing good fortune.

85. *Spouting*—emitting; throwing up. *In*—from or with.

87. *Signifies*—indicates; means.

88. *Reviving blood*—blood that will infuse new life into 'great Rome.' To Romans of the imperialistic brand, Rome was always 'great Rome.'

Press—crowd round you.

89. *For*—begging for. *Tinctures*—(1) blood-stained mementos of martyrs; (2) also a heraldic term for new additions to coats armorial.

"In ancient times," says Hudson, "when martyrs or other distinguished men were executed, their friends often pressed to stain handkerchiefs with their blood, to get some other relic, which they might keep either as precious memorials of them, or as having a kind of sacramental virtue."

Stains—distinctive colours on their coat of arms; or red blood-stained handkerchiefs preserved as remembrances of martyrs.

Relics—mementoes, kept of martyrs as memorials and also as possessing different sorts of virtues.

Cognizance—badge of honour; that by which something is remembered; a technical term in heraldry for a badge or device.

"There are two allusions: one to coats armorial, to which princes make new additions or give new *tinctures* and new

marks of *cognizance*, the other to martyrs whose *relics* are preserved with veneration."—*Johnson*

"The dream points most unmistakably to the coming catastrophe, but Decius undertakes to put a favourable interpretation upon it. How adroitly he goes about the task! Without flattery the attempt would be hopeless, but this is Decius' stock-in-trade. As one fire drives out another fire, so one passion drives out another passion. Decius, by playing upon Cæsar's ambition, silences every other consideration, his deference towards his wife, his respect for the augurs, etc. He reminds him of his unique public position as the 'Father of his country,' which he had been declared by the Senate. Decius hints that the regeneration of his country is the great task that now lies before him: the blood proceeding from his veins is to be understood not literally, but as 'the life' of which blood is so often the symbol. That Rome is to be re-animated by Cæsar's creative energies—*this is signified by Calpurnia's dream.*

It will be noticed that Decius's flattering and favourable interpretation of the dream closely coincides with the words of Cæsar's greatest modern admirer: "His aim was the highest which a man may set before himself—the political, intellectual, and moral revival of his own deeply fallen nation."—*Mommsen, History of Rome.*

91. *Expounded*—explained; interpreted. Cæsar is easily taken in by Decius's clever and ingenious interpretation of Calpurnia's dream. Notice the dramatic irony here. Decius's interpretation almost assumes the fulfilment of Calpurnia's dream, and it seems strange that Cæsar was won over by such an explanation. Professor Craik suggests that "we are to feel the presence of an unseen power driving on both the unconscious prophet and the blinded victim."

93. *Concluded*—decided; determined.

96. *Mock*—jest.

97. *Apt to be rendered*—natural to be uttered in reply.

100. *Hide himself*: a lion, and afraid to come out of his den!

Whisper — suggest.

101. *Lo, Cæsar is afraid.* Here is another clever card played by Decius. If Cæsar was most anxious to repudiate any accusation against him, it was that of fear. The unsuspecting dictator easily falls into the trap of Decius.

102 -103. *My dear.....your proceeding*—my great interest in your career.

Proceeding has been variously explained as (1) advancement; (2) advantage; (3) course taken; (4) course of conduct or career. Deighton reads "to you proceeding," and interprets "the love which proceeds from me towards you."

104. *And reason to my love is liable.* The student will be interested as well as amused to know some of the numerous explanations of this brief sentence.

(a) "My reason is subject to and under the control of my love, and I have spoken more freely than was becoming."—*Wright*.

(b) "*Reason* bids him not speak so freely to Cæsar for fear of giving offence, but *love* forces him to be out-spoken."—*Verity*.

(c) "Reason, which would forbid mentioning fear in the same breath with Cæsar, yields to my love."—*Beeching*.

(d) "*Liable* means accordant with, 'not subject to' as Schmidt takes it. Decius does not mean that his love overmasters reason, but that his love and reason are agreed."—*Innes*.

(e) "I am constrained by my love to speak thus plainly, and reason unites with my love in urging the same thing."—*Deighton*.

(f) "The deference which reason holds due from me to you is in this instance *subject* and *amenable* to the calls of personal affection."—*Hudson*.

107. *Robe*—garment.

108. *Publius*—Antony's sister's son.

110. *Are you stirr'd so early too?*—have you also left your house so early? Cæsar feels flattered by the arrival of all these gentlemen to escort him to the Senate-house,

112—13. *Cæsar was ne'er.....you lean*—you perhaps think that I am hostile to you, but your real enemy is not myself, but that ague which has reduced you so much. *Ague*—a kind of fever.

114. *Strucken*—struck.

115. *Pains*—trouble. *Courtesy*—kindness. Cæsar appears at his best in these brief moments before he goes to his doom. It is rather strange that he should be on terms of such intimacy with his enemies, that he should be familiar with their private affairs. There is not a tinge of condescension or arrogance in his behaviour towards them. Davies, an eighteenth century critic, says with regard to these moments: "There is scarcely any part of Cæsar's character so well understood and so happily expressed by Shakespeare as the great urbanity of his manners, and the ease and affability of his conversation. If Cæsar was the greatest soldier, he seems likewise to have been the best-bred man of antiquity. In this short scene his address varies with the character of the person to whom he speaks. The compliment he pays to Caius Ligarius is a happy mixture of politeness and humanity."

116. *Revels long o' nights*—indulges in pleasures up to a late hour of the night; spends his time in dissipation far into the night.

117. *Is notwithstanding up*—has left his bed inspite of his keeping late hours.

118. *So—the same. Bid them prepare within*—tell my attendants to get ready to escort me to the Capitol.

119. *To blame*—blame-worthy.

121. *In store*—in reserve.

122. *Call on me*—come and see me. A fine example of tragic irony. The audience know, and so do the conspirators, that Cæsar will be no more in an hour or so.

123. *Be near me*. As a matter of fact, Trebonius was not near Cæsar when the murder took place. It is, however, another example of tragic irony.

126. *Taste some wine with me*. The conspirators appear a very bad lot of people. They are a despicable group. For is it not written in the Holy Book: "Mine own familiar friend in whom I trusted, which did eat of my bread, hath lifted up

his heel against me." One also remembers the following lines from Schiller's *Wallenstein* (Coleridge's-translation) :

The wildest savage drinks not with the victim,
Into whose breast the means to plunge the sword !

127. *Straightway*—at once ; immediately.

128. *That every like is not the same*—that what appears as something may not be that thing in reality ; that things are not what they seem. This remark is suggested by Cæsar's "like friends." These seeming friends of Cæsar are not really his friends. Brutus shows himself worthy of his character even here. There is one at least in this company who realises the moral repugnance of the part they are playing—that of friends with daggers concealed in their bosoms.

129. *Yearns*—grieves.

N.B. The student has perhaps noticed that Cassius is not one of those who thus come to Cæsar's house to escort him to the Capitol. "Cassius is, indeed, honourably distinguished from the others in one respect. He is at least an open enemy. He makes no pretence of love for his victim, but at once distrusts and is distrusted. It is significant that he separates himself from the final act of treachery to which even Brutus stoops, and is the only conspirator who does not present himself at Cæsar's house on the morning of the Ides to partake of his hospitality, 'like a friend,' and lead him forth to the slaughter."—(*Hunter*). This rather high-flown tribute paid to Cassius may, however, be altogether undeserved. Cassius, perhaps, apprehends that his presence at the house of Cæsar might give rise to suspicions in the mind of the emperor. And it may be a part of the concerted plan that to make 'all go smooth' Cassius should keep himself away at this important moment in the brief history of the conspiracy against Cæsar.

SCENE III.

Summary. Artemidorus, a rhetorician of Rhodes, having become acquainted with the designs of the conspirators, determines to warn Cæsar. He is interested in the safety of the dictator, and therefore proceeds to station himself near the Capitol. As Cæsar will pass in a procession to the Capitol, Artemidorus will present to him a written petition. His petition prays for no favour for himself but simply warns Cæsar against his enemies whom he mentions by names.

Borrowings from Plutarch.

From Plutarch Shakespeare borrows the fact of Artemidorus presenting a memorial to Cæsar.

“And one Artemidorus also, born in the isle of Gnidos, a doctor of rhetoric in the Greek tongue, who by means of his profession was very familiar with certain of Brutus’ confederates, and therefore knew the most part of all their practices against Cæsar, came and brought him a little bill, written with his own hand, of all that he meant to tell him.”

—*Life of Cæsar.*

Deviations from Plutarch.

- (1) The matter of the paper is Shakespeare’s own.
- (2) Artemidorus is represented as more interested in the safety of Cæsar than in *Plutarch*.

Dramatic Significance.

This short scene prepares us for the climax. The conspiracy has oozed out—perhaps for want of the oath that Brutus had protested against. The first blunder of Brutus has resulted in the plot getting wind. We are here shown Artemidorus about to hand a petition to Cæsar warning him of the danger. Thus a new element is introduced which increases the *suspense* of the audience. What the readers or the audience are very anxious about is whether this warning will reach Cæsar in time.

This adds enormously to the interest of the play, and furnishes the factor of excitement and thrill which the Elizabethans were fond of. In the words of Moulton, this scene embodies an incident which "serves as an emotional device to bring about a distinct advance in the intensification of the strain." The discovery that Cæsar has a friend who is in the know of the plot and intends to reveal it, gives us 'a momentary hope' that the emperor may escape after all.

Artemidorus is a teacher of rhetoric who was familiar with the conspirators and their designs. He is apparently a Greek. He should not be confused with Artemidorus, the soothsayer, whose critique on Dreams is still extant. He is Artemidorus the sophist, whose hospitality Cæsar enjoyed at Cridos. He was lecturer on Greek sophism at Rome, and thus became intimate with Brutus and his confederates. Through this intimacy, he got an inkling of the conspiracy sufficient to enable him to warn Cæsar.

Notes, Explanations, References, etc.

1. *Beware of*—be on your guard against. *Take heed of*—be warned against.

2. *Have an eye to*—keep an eye on; be on the watch for.

3. *Mark well*—watch carefully.

5. *Wronged*—given a cause of offence or provocation to. A wronged man is always dangerous.

But one mind—one purpose only.

6. *Bent*—directed. *If thou.....immortal*—if you are not a god.

7. *Look about you*—take care of yourself; have a sharp eye about you.

Security—a false sense of safety; false confidence. *Gives way to*—gives opportunity to.

Security gives way to conspiracy—a false confidence leads one to fall a victim to plots. The idea is that Cæsar is over-confident, or indifferent to danger, and therefore his enemies have got up a conspiracy against him.

9. *The mighty.....defend thee*—may the powerful gods protect you,

Lover—friend.

11. *Suitor*—petitioner.

12—13. *My heart laments.....emulation*—I am sincerely grieved that a good man cannot escape the enmity of envious men.

Virtue—a man of virtue.

Out of the teeth of emulation—free from the attack of jealous rivalry.

Emulation—grudge against the superiority of others. The word is now used of honest competition, generous rivalry.

15. *The Fates.....contrive*—the fates assist these treacherous people to plot against you.

Contrive—conspire; are in league or combination with.

SCENE IV.

Summary. Portia is already in possession of the secret of her husband. Unable to contain and control it, she is represented in this scene as all excitement. She bids Lucius go without delay to the Capitol. Lucius inquires what he is to do there, but Portia gets impatient and orders him to run to the Senate-house and come back to her, and do nothing else. Lucius lingers still; Portia then tells him to go forth and bring her word if Brutus is looking well. Suddenly she seems to hear a noise in the distance. Now enters a soothsayer who has petition to make to Cæsar. Portia eagerly asks him if he knows whether any harm is intended towards Cæsar. The soothsayer gives her an evasive reply. He then goes his own way. Portia retires within. Her heart gets awfully unnerved as she thinks of Brutus's errand. At last she sends Lucius hurriedly to the Capitol.

Borrowings from Plutarch.

- (1) Portia's agitation and nervousness.

"Portia, being very careful and pensive for that which was to come and being too weak to away with (endure) so great and inward grief of mind, she could hardly keep within, but was frightened with every little noise and cry she heard, as those that are taken and possessed with the fury of the Bacchantes; asking every man that came from the market-place what Brutus did, and still sent messenger after messenger, to know what news. At length.....Portia's weakness was not able to hold out any longer, and thereupon she suddenly swooned."—*Life of Brutus.*

- (2) The introduction of the Soothsayer.

"Cæsar was not gone far from the house, but a bondman, a stranger, did what he could to speak with him; and when he saw he was put back by the great press and multitude of people that followed him, he went straight into his house."

—*Life of Julius Cæsar.*

Dramatic Significance.

This touching scene proves that Brutus has kept his promise. Portia is a woman after all and in the words of the Prince of Denmark, "Frailty! thy name is woman." Now that she is in possession of the secret plot against Cæsar's life, she is unnerved and distracted. The whole of this scene depicts her in a state of extreme trepidation. Like the foregoing scene, the present is one of tense interest and intense excitement. Here is another "emotional device to bring about a distinct advance in the intensification of the strain." It shows us Portia "completely unnerved by the weight of a secret to the anxiety of which she is not equal." The fear is that her constancy may give way and that the secret may be out.

"This scene," says a critic, "serves the function in the main story of heightening our excitement by means of Portia's, in expectation of what will presently be enacted at the Capitol; but it is even more important for the light it throws on her character. She may well confess: 'I have a man's heart, but a woman's might.' Her feverish anxiety quite overmasters her throughout, and makes her do and say things which do not disclose the plot only because the by-standers are faithful or unobservant..... For her, as for Brutus, the burden of a duty which she assume by her own choice, but which one of her nature must assume is too heavy. And in the after-consequences, for which she is not directly responsible, but which none the less flow from the deed that she has encouraged and approved, it is the same inability to bear suspense, along with her craving for her husband's presence and success, that drives her through madness to death."

We are just on the eve of the climax. The agitation Portia exhibits in this scene prepares us for the central and cardinal happening of tragedy, as well as for the news of her suicide in Act IV. An apparent inconsistency arises. Brutus had promised to reveal his plans to Portia, but he had gone straight with Ligarius to Cæsar's house. It is difficult to guess, therefore, how he found time to report his scheme to his wife. However, Shakespeare does not bother about such difficulties, nor does the spectator think of them at the time of the play.

"Our sympathy has thus been tossed from side to side, although in the general direction it still moves on the side of the conspirators. Perhaps it would be more appropriate to substitute 'Brutus' for 'the conspirators.' Presently the old soothsayer appears, and Portia engages him in conversation. These two are so much alike in their frailty and helplessness and nervous agitation that, as we listen to their talk, we almost forget that their sympathies are in opposite camps.

Notes, Explanations, References, etc.

1. *Prithee*—"I pray thee" in a contracted form.
2. *Stay not to answer me*—do not linger to make a reply.
Get thee gone—go off; depart at once.
3. *Errand*—business; the purpose for which I am being sent to Senate-house.
4. *I would.....here again*—I wish that you should go there and come back again.

5. *Ere*—before.

The mental agitation of Portia could not have been better expressed than by this kind of indecision and restlessness. Shakespeare is, indeed, a wonderful delineator of human nature.

6. *Constancy*—firmness to enable her to control herself and not betray the secret.

Be strong upon my side—strongly help or support me.

7. *Set a huge.....tongue*—place an insurmountable barrier between my heart and tongue, *i. e.* let not my tongue express the cause of the agitation I feel in my heart. Portia feels her heart rushing up into her mouth. The secret is proving too much for her to keep.

8. *Mind*—firmness of mind. The reference may be to mere resolves and decisions. *Might*—strength; power of self-control and endurance.

9. *How hard.....counsel*—it is extremely difficult for a woman to keep a secret.

6-9. *O constancy.....keep counsel*. These lines are uttered by Portia in Act II., Scene IV. Brutus has imparted to her the

grand secret. Under its weight, she is feeling unnerved and distracted. Her boast that she was superior to the rest of womankind was a mere boast. With all her tenderness, with all her constancy, with all her devotion to her husband, with all her ancestral pride and consciousness of being nobly fathered and husbanded, she feels in her heart of hearts that she is after all a woman. She is on the point of letting out the secret. No doubt the 'counsel is proving much too much for her. She prays for self-control, and makes a sad confession—"How hard it is for woman to keep counsel!" Hamlet says: "Frailty, thy name is woman!" Portia's admission is not very different.

The situation has been very dramatically and very vividly depicted by the poet. A wonderful pen-picture of the inmost heart of Portia is given to us. Somebody has commented on it thus: "The 'cause' has not steeled her 'melting' spirit. The anxious wife is more in evidence here than the stateswoman."

10. *Art thou here yet?*—have you not yet gone?

12. *So—then. And so.....nothing else?* The boy, in his ignorance, puts the absurdity of the thing very well. In her perturbation Portia is hardly conscious of it. Indeed, "where ignorance is bliss, 't is folly to be wise."

13. *If thy lord look well*—whether Brutus is looking healthy.

14. *He went sickly forth*—he was not in the best of his health. *Take good note*—observe well.

15. *What suitors.....him.* It is evident that Brutus has explained to her all the details of their procedure in the Capitol.

16. *Hark*—listen! *What.....that?* Portia's fears create imaginary noises.

18. *Bustling rumour*—the echo of a noise. The words are expressive of the indescribable sound of a mob in excitement. Portia's fears quicken her imagination. Cæsar has not yet arrived at the Capitol; but she is afraid that the conspiracy may have come to light.

Fray—a scuffle; a fight.

20. *Sooth*—truth.

Enter the Soothsayer. Some editors are of the view that the introduction of the soothsayer here is unnecessary. They opine that the part assigned to him might without inconvenience be given to Artemidorus. In the words of Sir Roger de Coverly, much can be said on both sides. No doubt all that the present character says and does fits in exactly with what immediately precedes and what immediately follows with regard to Artemidorus. Moreover it is none of the business of the soothsayer. In the Capitol, too, the only soothsayer present presents no petition to Cæsar, but merely answers Brutus's taunt 'The Ides of March are come' with the meaningful words, 'Ay, Cæsar; but not gone.'

On the other side it may be urged that there is a previous reference to the soothsayer, that both the soothsayer and Artemidorus appear in the next Scene, and surely then Artemidorus cannot take the place of the soothsayer. Moreover Shakespeare is following, these commentators aver, Plutarch in making two several characters endeavour "to befriend" Cæsar.

21. *Which way.....been?*—where in the city have you been; where are you coming from?

25. *To take my stand*—to take up my post in a convenient place.

26. *Hast some suit to*—hast a petition to present to. Portia is curious to know what business he could have with Cæsar.

29. *To be so good to Cæsar*—to be so mindful of his own interests.

30. *I shall.....himself*—I shall entreat him to take care of himself.

31. *Why.....towards him?*—dost thou know of any danger threatening him? Portia is alarmed at the vague, general terms in which the soothsayer refers to the harm intended towards Cæsar. That is the way of one who is guilty or nervous.

32. *None that.....chance*—I have heard of nothing definite, but I suspect a possibility of great danger. The answer is

evasive. It is not clear whether the soothsayer has any knowledge of the conspiracy or not.

34. *Throng*—crowd. *At his heels*—behind him.

35. *Prætors*—magistrates. *Common suitors*—general applicants.

36. *Crowd*—squeeze.

37. *Get me*—go. *Void*—open.

39. *Ay me*—alas !

39—40. *How weak.....is.* Portia is no Lady Macbeth. She is weak and fragile. The secret which she persisted in knowing is functioning as a nightmare to her, and she is about to collapse under its crushing weight.

41. *Speed thee*—grant thee success.

42. *Suit.* This is an invention of Portia's to deceive Lucius. She thinks the boy has heard her speaking of Brutus's enterprise. Fearing lest he should guess the secret, she speaks as though the 'enterprise' mentioned by her refers to a petition that Brutus has to submit to Cæsar.

43. *I grow faint*—Portia almost collapses. Her heart sinks within her. The whole earth is swimming before her eyes.

44. *Commend me to my lord*—bear my good wishes to Brutus.

45. *Say.....merry.* The thought that she is cheerful might give courage to Brutus. *Merry*—composed in mind ; well and cheerful. We know that this is far from true : Portia is anything but merry. But she believes and hopes that the message will put nerve into her husband. Macmillan, in this connection, reminds us of a well-known story told about Mrs. Disraeli. As the lady was driving with her husband to the House of Commons, she happened to crush her thumb in the door of the carriage. She uttered not the least cry and bore the pain in silence, lest she should divert the Premier's attention from his budget speech, which he was to deliver that evening.

ACT III

SCENE I.

Summary. Mark Hunter summarizes this scene thus :—

“Cæsar and the Senators approach and enter the Capitol. Cæsar, noticing the soothsayer in the crowd, playfully taunts him with the supposed failure of his prophecy, and receives an ominous reply. Artemidorus vainly importunes Cæsar to read his suit. For the moment, as Cæsar and his retinue ascend the Capitol, an ambiguous speech of one Popilius Lena to Cassius, throws the conspirators into consternation. Cassius meditates suicide, but Brutus remains calm, showing Cassius that his fears are ungrounded.

Meanwhile Trebonius decoys Antony from the Senate-house, and the others, after a brief consultation amongst themselves, approach Cæsar humbly with a suit. Cæsar refuses and proudly rebukes them for their unworthy prayers and flattery. Then Casca gives the word, and all the conspirators rush upon their victim. Brutus comes last, and when he sees him, Cæsar with one reproachful cry, sinks lifeless at the foot of Pompéy's statue.

Waving their daggers above their heads, the assassins exultingly declare that the tyranny is dead and that freedom is restored. But the Senators are confounded, and Trebonius presently returns with the news that Antony has fled to his house, and the whole city is given up to panic.

There follows then a brief lull in the excitement, while the conspirators moralise on the deed they have committed, solemnly bathe their hands in Cæsar's blood, and proudly predict their own undying glory. Then, just as they are preparing to follow Brutus to the market-place, a messenger from Antony arrives, and with his arrival, though Brutus fears nothing, the confidence of Cassius gives way to suspicion and fear.

The messenger has no sooner withdrawn than Antony himself enters and, after an eloquent appeal to the conspirators that they should slay him also if it be their pleasure, he makes a compact of friendship with them, on the understanding that Brutus shall give him sufficient reasons 'why and wherein Cæsar was dangerous.' Brutus readily promises and equally readily agrees to Antony's request that Cæsar should have a public funeral and that the funeral oration should be spoken by Antony himself. But Cassius, who has already shown impatience with words of praise which Antony had spoken of Cæsar, urges Brutus not to consent to the public funeral, pointing out to him the risk involved. As usual the confidence of Brutus overrides the fears of Cassius: Brutus himself will go into the pulpit first and explain to the people the 'reason' of Cæsar's death. Antony has his way, and the conspirators withdraw, leaving him alone with Cæsar's body. Then the passionate feelings of Antony, hardly restrained before, burst out unchecked. He implores pardon of the lifeless corse for having been 'meek and gentle with these butchers'; he invokes curses on the murderers, and foretells the awful punishment which shall fall upon Italy as the nemesis of their crime.

A messenger arrives with intelligence of the near approach of Octavius Cæsar, the heir of Julius; and the scene closes with Antony announcing his intention to stir up the people in his funeral speech against the conspirators."

Borrowings from Plutarch.

- (1) Cæsar's remark to the Soothsayer.

"That day (*i. e.*, the Ides of March) being come, Cæsar going into the Senate-House, and speaking merrily unto the Soothsayer, told him, 'the Ides of March be come': 'so they be,' softly answered the Soothsayer, 'but yet are they not past.'
— *Life of Cæsar*

- (2) The warning of Artemidorus.

See the extract quoted in the note on II. *iii.*

- (3) The incident of Popilius Lena.

"Popilius Lena, after he had saluted Brutus and Cassius more friendly than he was wont to do, he rounded softly in their

ears, and told them : 'I pray the gods you may go through with that you have taken in hand. When Cæsar came out of his litter, Popilius Lena (that had talked before with Brutus and Cassius, and had *prayed the gods they might bring this enterprise to pass*) went unto Cæsar, and kept him a long time with a talk. And when Cassius and certain other clapped their hands on their swords under their gowns to draw them, Brutus, marking the countenance and gesture of Lena. encouraged Cassius.'—*Life of Brutus*

(+) The suit of Cimber.

"When he was set, the conspirators flocked about him, and amongst them they presented one Tullius Cimber, who *made humble suit* for the calling home again of *his brother that was banished*. They all made as though they were intercessors for him, and took Cæsar by the hands, and kissed his head and breast."—*Life of Brutus*

(5) Casca striking the first blow and Cæsar defending himself till Brutus struck.

"Casca, that stood behind him, drew his dagger first and strake Cæsar upon the shoulder, but gave him no great wound... Cæsar, looking about him to have fled, saw Brutus with a sword drawn in his hand ready to strike at him: then he let Casa's hand go, and casting his gown over his face, suffered every man to strike at him that would."—*Life of Brutus*

(6) Cæsar's body lying "hackled and mangled" against Pompey's statue.

"But when he saw Brutus with his sword drawn in his hand, then he pulled his gown over his head, and made no more resistance, and was driven either casually or purposely, by the counsel of the conspirators, against the base whereupon Pompey's image stood, *which ran all of a gore-blood* till he was slain."—*Life of Cæsar*

(7) Brutus' agreeing that Antony should speak at the funeral.

"Cassius stoutly spake against it. But Brutus went with the motion, and agreed to it; wherein it seemeth he committed a second fault."—*Life of Brutus*

Deviations from Plutarch.

(1) In *Plutarch*, Cæsar receives in his hand the petition of Artemidorus but is not allowed to read it by the people pressing round him to salute him. In Shakespeare's play, Cæsar deliberately refuses to hear Artemidorus.

(2) Plutarch furnishes very scanty details regarding the confusion and disorder which follow the murder of Cæsar. Shakespeare gives a very vivid account of the same.

(3) The melodramatic speech of Brutus and his suggestion of an equally melodramatic action are entirely Shakespeare's own creations.

(4) "The conditions upon which Brutus permits Antony to speak are Shakespeare's own: and they show his wonderful penetration into the depths of character."—

(5) The Theatre and Curia of Pompey were in the Campus Martius, and it was here, according to Plutarch, that the Senate met and Cæsar was assassinated; but Shakespeare transfers the scene of the assassination to the Capitol."—

Dramatic Significance.

This scene is popularly known as the *assassination scene*. It is the most important in the drama. It marks the *climax*, to which all the preceding scenes have been tending, and which has its bearing upon all succeeding scenes. It may be aptly described as *the centre of gravity of the play*: all that has gone before leads up to it; all that follows will be its natural consequence.

The climax of a play is the apex, the culmination of its main action. The action of a Shakespearean tragedy can be traced *graphically*. The *curve ascends* mainly during the first half, and then it begins to descend. The *maximum* point it reaches is known as the climax. The climax of this drama is the assassination of Cæsar. It is in this scene that Cæsar is slain, and over his dead body the conspirators proclaim the liberty that they have been making so much fuss about. This is the climax.

All the incidents from the beginning have been leading up to the climax in this scene of Cæsar's murder. The

keenest suspense of the reader or the audience has been roused and fed by omens and portents, the warning of the sooth-sayer, and the dream of Calpurnia. All these act as *pointers* to the fate of Cæsar. The dramatist has allowed but little pause in the movement and rush of the action. The plot is hatched in the darkness of midnight. In the small hours of morning Brutus is seen musing in his orchard and bracing himself up to the enterprise by reasons and arguments. At 8 A. M. on the same day the conspirators meet at the house of Cæsar by appointment. At about nine o'clock, Cæsar enters the Capitol in the company of the City Fathers. Within an hour Cæsar lies butchered against "the base whereupon Pompey's image stood." In fact the interest of the reader or the spectator is wholly taken up by the march of events: no side-issue or subsidiary incident is introduced to divert his attention. He is made to share the agony of suspense so exquisitely depicted in Portia. Cæsar's doom overtakes him in this scene; but it is wrong to think or say that the scholar or the spectator has seen the last of him. The very name of Cæsar will exercise a potent influence later on. The dictator's spirit is abroad. The prophecy made by Antony here over the dead body of Cæsar comes out true. The daggers with which the conspirators stabbed Cæsar are turned "into their proper entrails". One of his opponents dying proclaims "Cæsar thou art mighty yet." As a matter of truth, the subsequent scenes of the tragedy are full of *Cæsarism* as the preceding ones are full of Cæsar. To call this scene, therefore, the centre of gravity of the play is just in the fitness of things.

The catastrophe of the play—"the turning-round of the whole action"—also begins here. It commences with the entrance of the servant bearing Antony's message of feigned conciliation. In other words, we find in this very scene the first beginnings of the counter-action which arises from the fact that Antony is spared. "In the whole Shakespearean drama," says Moulton, "there is nowhere such a swift swinging round of a dramatic action as is here marked by this sudden upspringing of the suppressed individuality in Antony's character hitherto so colourless that he has been spared by the conspirators as a mere limb of Cæsar." From the very moment he enters one feels that Antony, notwithstanding his tone of

supplication, is master of the situation. The character of Antony, which has not been noticed so far, suddenly becomes of paramount importance. It is he who is going to rule the roast henceforth. With his handling of the situation, there is a distinct deterioration in the fortunes of the conspirators. At this particular stage in this scene there is the turning of the *lever* of the action of the drama. To use mathematical phraseology again, this scene is as well the *fulcrum* of the substance of this tragedy of Shakespeare's.

With this swing-round in the affairs of the State, there is a corresponding reversal in the reader's or the spectator's sympathy. The greatness of the assassinated Cæsar, his nobility of soul—that is now the dominant note that is struck, This note is pronounced by Antony; it is acquiesced in by the enemies of Cæsar. The people of Rome as well as the audiences at a stage-performance of the play no longer contemplate the arrogant dictator with his contemptible weaknesses and his despicable ambition. They now think of the towering personality, that neither has nor has ever had an equal in the world. They regret they miss the kingly figure who was every way deserving of the reverence, the love, the passionate devotion that rings in every syllable that drops from Antony's lips. 'The enemies of Cæsar shall say this,' protests Antony; and the conspirators cannot contradict it. Even those who had sympathised with the aspirations of Brutus and his accomplices now find themselves persuaded by Antony, and *there is a revolution of feeling in favour of the slain Cæsar*. The imperator appears greater and more noble after death than he had ever done when alive. And Antony is responsible for all this change.

Another remarkable feature of this scene is that Shakespeare does not here adhere so faithfully to Plutarch as before, but disposes of time and events as he thinks necessary. For instance, Shakespeare makes Antony enter into reconciliation with the conspirators—rather the liberators now—immediately after the assassination of Cæsar in the very presence of the dead body. This is far from historical. In history a day intervenes, and in the course of that day Brutus addresses the multitude, and a formal meeting of the Senate takes place. Again, according to Shakespeare Octavius enters Rome directly after the murder. In reality he was in Illyricum at the time,

and entered into alliance with Antony eighteen months after the death of Cæsar. During this interval of eighteen months numerous shiftings of political positions had taken place.

From the character point of view too the scene is important. The surprising revelation of an unexpected aspect of Antony's nature has been glanced at above. Cæsar is royal as ever—a veritable Olympus or Everest. His speeches in this scene are fine illustrations of what is known as *tragic irony*. The spectators and the conspirators know that he will very soon be sent to his last account. Yet within a few minutes of his impending doom, he talks in the down-right imperialistic strain :—

But I am constant as the northern star,
Of whose true-fixed and resting quality
There is no fellow in the firmament.

.....

.....
Yet in the number, I do know but one
That unassailable holds on his rank,
Unshaked of motion ; and that I am he...

Brutus seems to us to be weak and mistaken in his false confidence. Too much of an idealist, he is not equal to his position. At his expense or to his cost, Antony gains in stature by a whole yard. Here is but one specimen of his impassioned, fiery eloquence that is going to work a miracle in Rome :—

O mighty Cæsar ! dost thou lie so low ?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure ?

The scene is full of many such triumphs of elocution on the part of Antony. This too is a point worth remembering. Together with some of the utterances of Cæsar, these cullings from the speeches of Antony constitute a permanent source of quotation to those who are good judges and sincere admirers of all that is beautiful and great in English literature.

Notes, References, Explanations, etc.

The Capitol. The murder of Cæsar took place not in the Capitol, as is here represented, but in a hall or *curia* adjoining Pompey's theatre, where stood a statue of Pomey.

The stage direction was no doubt inserted by modern editors. All the same it is true that Shakespeare places the murder in the Capitol. The same mistake he commits in *Antony and Cleopatra* and in *Hamlet*. The error was an old one: it occurs in Chaucer's *Monk's Tale*.

1. *The ides.....are come*. The line is spoken "merrily." Cæsar, as before, is not disposed to take this man seriously. Note the *dramatic irony* of the remark: Cæsar is not aware that the warning of the soothsayer would prove true within an hour of this exchange of words with him. Notwithstanding what a number of commentators believe, I think there is very little of taunt in this sentence of Cæsar.

2. *Ay—yes. But not gone*—but not yet past. This remark is made "softly." The soothsayer is cock sure of the truth of his prophecy. "The two opening lines of the scene," says Moulton, "measure out a narrow area of time into which the crisis is to work itself out."

3. *Hail*—may you remain healthy; may it be all right with you. It is an interjection of greeting. *Schedule*—literally, a small leaf of paper (*Latin schedula*, diminutive of *scheda*, a strip of Papyrus bark). Here it is used in the sense of 'a small piece of writing; a role of written paper.'

4. *O'er-read*—read through; go through.

5. *At your best leisure*—as soon as you have the time to do so; at your earliest convenience.

4—5. *Trebonius doth.....humble suit*. Some editors believe that Trebonius's suit is connected with the subject of the hour's talk promised by Cæsar. There can be no doubt, however, about his aim: it is, to divert Cæsar's attention from anything that might serve as a warning.

Decius is the "evil genius" of Cæsar. It is he who cajoles him into coming to the Senate-house. Here, as Artemidorus steps forward to warn Cæsar of his coming doom, Decius pushes him aside. With great dexterity, he edges in a rival suit in order to edge out that of Artemidorus. The professor of rhetoric is surely no match for the clever courtier.

Humble suit—modest petition.

6. *O Cæsar.....first.* Artemidorus is very anxious to save the life of Cæsar. No such anxiety is becoming of a soothsayer here or in the preceding scene.

7. *That touches Cæsar nearer*—not “is more urgent” (as explained by some), but “affects him more intimately.”

Touches—concerns; affects.

Us ourself. Herford says, “Shakespeare gives Cæsar the plural of modern royalty; unknown even to the Emperors of Rome.” As pointed out by Craik, the combination of the plural *us* with the singular *self* is not objectionable. The plurality of the pronoun in such expressions “could not conveniently be allowed to carry along with it a corresponding transformation of all the connected words.”

Served—attended to.

What touches... served. Truly those whom the gods wish to destroy they first make mad. Cæsar is deaf to all warnings of man and nature. Verity, on the other hand, observes that Cæsar’s answer to Artemidorus is “one of the few utterances in the play that seemed worthy of the great Dictator.”

9. *Delay not, Cæsar.* This is spoken by Artemidorus in a beseeching tone. That Cæsar is deaf to all warnings establishes the potency of the Fates over man. As Hamlet puts it, “There is a destiny that shapes our ends.” And destiny plays a very important part in the tragedy of *Julius Cæsar*.

Instantly—at once; without delay.

10. *Sirrah*—a contemptuous form of ‘Sir’—a term used in addressing inferiors. It practically means “fellow.”

Give place—get out of the place; stand aside.

“Cæsar’s most ardent well-wisher is suspected to be trying, in some underhand way, to serve his private ends, and receives the scant courtesy meted out to such persons.”

11. *Urge you*—do you press? The street, he means to say, is not the proper place for presenting petitions; but his object is the same as that of Trebonius.

13. *Thrive*—flourish, succeed,

Popilius Lena is not one of the conspirators; but he is evidently a sympathiser. His enigmatical words show that the secret has leaked out. Cassius is unnerved at this, whereas Brutus keeps perfectly cool.

• 14. *Fare you well.* Lena does not answer Cassius's question, but bids him good-bye and saunters away from him. This together with the fact of his approaching Cæsar strengthens Cassius's suspicion.

15. *Lena*—called *Læna* by Plutarch. His real name was *Lænas*.

17. *Discovered*—become known; got wind.

18. *Makes to*—goes towards; makes his way towards.

19. *Casca, be sudden*—Casca, strike quickly. Casca has been selected to deal the first blow.

Prevention—detection; or frustration of our purpose.

21 - 22. *Cassius or Cæsar.....slay myself*—one of the two shall not return, for if I do not kill him I will kill myself. The words are spoken somewhat confusedly, but the sense is clear: one of them shall never leave the Capitol alive, for if their purpose be discovered, Cassius will put an end to his life. The conspirators, in the words of Plutarch, "all were of a mind that it was no tarrying for them till they were apprehended, but rather that they should kill themselves with their own hands."

Turn back—turn about; face homewards.

22. *Be constant*—be firm; remain unmoved; show self-control.

The calm self-possession of Brutus stands out in marked contrast with the nervousness of Cassius. The latter is of course very level-headed; but he possesses little presence of mind. The disclosure of the plot just on the point of execution he has reckoned without; so he grows funky.

24. *Doth not change*—does not change colour; looks neither pale with fear nor ruddy with anger, as he would have done if Popilius had been talking to him about "our purpose."

25. *Trebonius knows his time.* It has been arranged beforehand that Trebonius should manage to take Antony out

of the hall so that Cæsar should be without a friend to defend him. All these details have been properly looked to by Cassius. It has been noted already that Cassius has planned the conspiracy with wonderful foresight and consummate skill.

Shakespeare here follows Plutarch's *Life of Brutus*. In Plutarch's *Life of Cæsar*, the duty of drawing Mark Antony out of the way was entrusted to Decius Brutus.

27. *Where is Metellus Cimber?* This also seems to have been settled beforehand.

"It may be of interest to study the part that each conspirator plays. Cassius supplies the brains, *i. e.*, he plans the conspiracy, wins those men whose support is necessary for its success, and provides for practical execution of it. Brutus gives a moral sanction to it. In the Capitol both Brutus and Cassius seem to have nothing to do, but to wait and see. Decius seems, since the morning, to have taken over the entire responsibility of carrying the enterprise to a successful issue. Then again the first who is to strike the blow is Casca. So each conspirator has his own distinct function."

Metellus Cimber is to set the ball rolling by presenting his petition to Cæsar.

38. *Presently*—immediately. *Prefer*—present. *Suit*—petition.

29. *Address'd*—ready, as frequently in Shakespeare. *Press near*—come forward. *Second*—support.

Press near, and second him. This speech of Brutus is capable of a double meaning. Apparently he means that the friends of Metellus Cimber should advance, and advocate his cause before Cæsar. His subtle meaning, however, is that the conspirators are to draw near and support him.

30. *Casca, you are the first that rears your hand.* Correct grammar would require either 'rears his' or 'rear yours'. *Rears*—lifts; raises on high in order to strike.

31. *Are we all ready?*—Is everything ready; shall we proceed to the business of the day? There is *dramatic irony* in these words of Cæsar. The speaker uses them in their

obvious sense. The conspirators might apply them to the preparations for his assassination.

What is now amiss—what are the grievances or complaints? *Amiss*—literally means *wrong*.

32. *That Cæsar.....redress*—that Cæsar and the senators must set right.

Cæsar now opens what (with no little arrogance) he calls *his senate*. Historians tell us that the Senate had degenerated into a mere tool for carrying out Cæsar's designs. The membership had been doubled from among his friends and dependents. So it was *his senate*. That is what explains why Brutus could not get a hearing when he attempted to harangue the Senate immediately after the assassination.

33. *Puissant*—powerful. The strain of extravagant *jholichooki* in which Metellus Cimber addresses Cæsar is worth noticing. As a matter of fact, the conspirators feel the sarcasm of the situation, and intentionally indulge in fulsome flattery.

34. *Throwsheart*—kneels down humbly before you; prostrates himself at your feet in all humility of heart.

35. *Prevent*—forestall; anticipate; not 'stop you from kneeling.' Cæsar is aware of what Cimber is going to ask, and is determined to reject his suit.

36. *Couchings*—stoopings; prostrations. *Couch* is taken in the sense of *bend* or *stoop*. Cimber has thrown himself at the feet of Cæsar; or he is on his knees.

Lowly courtesies—humble bows.

37. *Fire the blood*—inflame the feelings; stir the emotions.

38. *Pre-ordinance and first decree*—matters upon which orders have been passed already; that which has been once determined and decided on.

Wright paraphrases 'what has been pre-ordained and decreed from the beginning', and remarks that 'Cæsar speaks as if his ordinances and decrees were those of a deity.'

39. *Law of children*—such variable and capricious laws as children would frame; or the fickleness which is the law of the nature of children, their natural characteristic.

The idea is that "these couchings and lowly courtesies" might, in the case of ordinary men, change or alter whatever has already been ordained and decreed into laws as unstable as the whims of children who soon change their minds.

Law. This is one of the textual puzzles of the drama. The folios have 'lane of children'—which has been taken to mean 'the narrow conceits of children.' One commentator reads 'luna of children,' *lune* being sometimes used in the sense of *caprice*. In previous editions of Hudson's Shakespeare, Mason's conjecture, 'play' was adopted. 'Line,' 'bane,' 'vane' have each been proposed. 'Law' is Johnson's emendation of the 'lane' of the Folios.

36—39. *These couchings.....of children.* These are the lines that Cæsar utters in the most Cæsarian way in answer to the humble prayer of Metellus Cimber. When Metellus kneels before Cæsar and prays for the recall of his banished brother. Cæsar tells him that this can by no means be. Acts of prostration and humble obeisance may influence the minds of ordinary men. Cæsar, however, is not going to be dissuaded from his resolution by flattery, humiliation or anything of the kind. These devices may stir the emotions of ordinary persons, and lead them to revise or reconsider their previous decisions as if they were the laws of children whose minds alter at every moment's caprice. But Cæsar is made of different stuff.

Fond—foolish.

40. *To think*—as to think. *Rebel blood*—blood so false or faithless to himself. A rebel is one who rises in revolt or disobedience against an authority. Rebel blood, therefore, is blood which refuses to carry out the decrees of him in whose veins it runs.

Blood—feelings and passions.

41. *That will be..... quality*—that will be perverted from its true nature. *Thaw*—literally means 'the melting of ice or snow.'

42. *With*—by. *Which melteth fools*—sweet, flattering words which sway the feelings and influence the minds of

fools. Cf.

'Tis an old maxim of the schools
That flattery is the food of fools.

43. *Low-crooked court'sies*—low curtsies in which the knee is "crooked" or bent; low bendings of the knee.

Base—ignoble: servile. *Spaniel-fawning*—gross abject flattery. *Spaniel* is a kind of dog much used for sporting purposes. *Fawning* is descriptive of the action of a dog wagging its tail and wriggling the body in delight at the words of its master. Such servility in man is contemptible. The most faithful of man's four-footed friends is here taken as the type of a cringing, flattering person. Shakespeare was no lover of the dog.

44. *By decree*—by a legal sentence; the natural action of law.

46. *Spurn*—kick. *Cur*—dog.

47—48. *Know, Cæsar..... ..be satisfied*—Cæsar is just in his decisions and will not alter them for any but just reasons; you cannot satisfy him by mere "spaniel-fawning."

Much has been written on this passage because Ben Jonson quoted it differently *viz.*, "Cæsar never did wrong but with just cause"—and ridiculed it. On the authority of Ben Jonson some editors have adopted the above reading. Wright is of opinion that the Folio reading is correct, and explains it thus: "Cæsar claims infallibility in his judgments, and a firmness of temper in resisting appeals to his vanity. Metellus, bending low before him, begins a flattering speech. Cæsar, knowing that his object was to detain a reversal of the decree of banishment which had been pronounced against his brother, abruptly interrupts him. To appeal against the decree implied that the decree was unjust; to demand his brother's recall without assigning a cause was to impute to Cæsar that fickleness of purpose which he disdains in such strong terms."

Ben Jonson's lead lands the interpreter in a number of difficulties. Moreover, it is a known fact that critics who wish to laugh at an author occasionally misquote him even in these

days of enlightenment. In the times of Ben Jonson, accuracy was a rare virtue.

50. *To sound...Cæsar's ear*—to exercise a more persuasive influence on Cæsar.

51. *Repealing*—calling back from exile. We now speak of repealing a law, but not of repealing a person.

52. *Kiss thy hand*. When Brutus stoops in the guise of petitioner, we cannot suppose it is merely with treacherous adroitness. Knowing the man do we not feel that this is the last tender farewell. The caution—"but not in flattery"—is perhaps added on that account and partly because Cæsar has just said that he is uninfluenced by flattery.

Kissing the hand is a sort of homage paid to a sovereign person.

53. *Publius Cimber*. The name does not occur in *Plutarch*: it seems an invention of Shakespeare.

54. *Freedom of repeal*—(1) free, unconditional recall from banishment; (2) restoration to the enjoyment of the civic rights lost by banishment. A much simpler paraphrase is "liberty to return from exile."

55. *What, Brutus!* Cæsar is surprised to see Brutus making a petition.

Pardon, Cæsar; Cæsar, pardon. In this order of repetition each word receives a passionate emphasis.

56. *As lowfall*—Cassius too kneels at, your feet.

57. *Enfranchisement*—restoration of the rights of citizenship. Shakespeare generally uses the word in the sense of release from prison or slavery.

58. *Be well moved*—well be moved; easily influenced.

If I were as you—were like you in character; were infirm or invariable in purpose like you.

59. *If I.....move me*—if I could make use of entreaties to induce others to grant favours to me, then I myself might be induced by the entreaties of others to grant favours to them. Cæsar says that, not being in the habit of begging favours

from others, he refuses to listen to others, begging favours from him.

60. *Constant*—fixed in my purpose; firm; steady. *Northern star*—Pole star that is fixed in its position. The northern star never alters its place, and Cæsar never changes his mind.

61. *True-fixed*—fixed as to be constant, immovable. *Resting quality*—immobility; quality of fixedness. *Quality*—character.

62. *Fellow*—like; equal; peer. *Firmament*—sky.

63. *Painted*—decorated. *Unnumbered*—innumerable. *Sparks*—stars; dots of flame.

64. *They are all fire*—they are all made of fire; or the element of fire is present in them all. *Shine*—shed light.

65. *But*—only. *In all*—among them all. *Doth.....place*—retains the same position; never moves from its place. The reference is to the pole star.

66. *So, in the world*—such is the case also in the human world.

Furnished well with men—thickly populated with men and women.

67. *Men are flesh and blood*—all human beings are alike in respect of the constitution of their bodies; or all mortals have weaknesses and frailties that human flesh is *heir* to.

Apprehensive—possessed of intelligence; having the faculty of understanding. Compare:

“In apprehension, how like a god”—*Hamlet*.

68. *In the number*—in the whole race of mankind; among them all.

But one—only a single man, a solitary individual; This refers to Cæsar.

69. *Unassailable*—incapable of being attacked; immune from attack; proof against all attempts at dislodging.

Holds on his rank—stands firm; keeps his post; is not fickle in his purposes and decisions.

70. *Unshaked of motion*—unmoved; free from motion; unaffected by influence that moves others.

66—70. *So, in the world.....I am he.*

As Cæsar refuses to yield to the entreaties of Brutus and Cassius on behalf of the brother of Metellus, he likens himself to the pole-star in respect of his firmness of resolve or purpose. Just as in the sky, he says, there are immovable stars, all of them bright and shining, but none like the pole-star which never alters its place: so in the world there are men and women, but of all there is only one who is firm and immovable like the pole-star. This one—unique and peerless in the world of men—is Cæsar himself: Cæsar means what he says, acts what he means, and is never wavering in his purpose. Prayers and beseechings cut no ice with him. Entreaties are of no avail. His decrees are like the laws of the Medes and the Persians. Hence with regard to Publicus Cimber, no prayer will make him reverse the decree of banishment pronounced against him.

71. *Show it*—show the firmness of resolve. *Even in this*—in the matter of banishment of Publius Cimber.

72. *Constant*—fixed in my resolve. Cæsar had taken that action after careful deliberation.

73. *Constant do remain*—I stick to my resolve. *To keep him so*—that he should remain in exile.

74. *O Cæsar*. Cinna too appeals to Cæsar.

Hence!—away! *Wilt thou lift up Olympus*—wilt thou heave up the great mountain on which the gods dwell? *Wilt thou attempt the impossible?*

Olympus—a mountain in Thessaly, supposed to be the abode of the gods.

75. *Doth not Brutus bootless kneel?*—if Brutus kneels in vain, can you expect to prevail upon me? Cæsar means that where even Brutus entreats in vain it is not likely that any other advocate will succeed. *Bootless*—useless; without profit.

76. *Speak, hands, for me*—as words are unavailing, let acts decide; blows will answer better than words. So Casca is the first to strike.

77. *Et tu, Brute!*—and thou too, Brutus! Shakespeare reproduces in their original Latin what he supposes were the last words of Cæsar. The source of these traditional words—*Et tu Brute!*—is not known. One thing about them is clear: they are the despairing cry of a man who sees his greatest friend turn against him. Without doubt, this is “the unkindest cut of all.” When Cæsar finds Brutus striking, he ceases all resistance and wants to see the blow final.

Seutonius, the Roman historian, says that Cæsar died without uttering a word. In *Plutarch* too, there is no such exclamation. Some, however, have written that “he used the words: ‘thou also, my child’ in Greek, the report being current that Brutus was an illegitimate son of Cæsar. The expression occurs in *The True Tragedy of Richard, Duke of York*, first printed in 1595.

Then fall, Cæsar—in that case I willingly submit to death.

78. *Liberty!.....dead.* The best thing for the conspirators in the present circumstances would have been to attempt to calm the feelings of the excited people. They should first have addressed themselves to the task of winning over those of the senators who are not of their party. Instead of doing the needful, they indulge in hysterical sentiments and speeches. The explanation is not far to seek. They themselves are appalled at what their hands have done. They have really let loose forces which they do not know how to control.

Tyranny is dead—the tyrant has been put to death; there will be no more tyranny.

79. *Run hence....streets*—go in various directions, and announce this to the people.

Running wildly in the streets and crying that tyranny is dead, is certainly not the best way of going about the business. The conspirators have created a situation of unprecedented delicacy, and then think of a funny way of easing it.

Stopford A. Brooke has made the following fine comments on this scene of murder:

"It is a wonderful scene ; at first they do nothing but shout—

'Liberty ! Freedom ! Tyranny is dead !
etc. etc.'

It is almost like the shout of Caliban—as foolish at least as his. Brutus bids the senators not to be affrighted. Casca tells Brutus to speak to the people. 'Where's Antony, where's Publius' cry others. *This is all these foolish persons think of doing after this momentous act.* No prevision, nothing arranged, no measures for government,—and the whole world upturned !

Then they begin to talk half-philosophic talk about life and death, and how their deed will be acted over on a future stage, as if they thought they were playing tragedy and had done nothing in reality. And Brutus, shaken to the centre of his Stoicism, falls into melodrama, quite outside his character ; bids them bathe their arms in Cæsar's blood, wash them up to the elbows, smear their swords, and waving their red weapons in the market-place, cry 'Peace, freedom and liberty.'

At first all this seems, in the bloody circumstance, unnatural. But, in reality, nothing can be better done than Shakespeare has here done. The inner agitation of the conspirators shows itself in these absurdities. They begin to feel that they have shaken the world. They have let loose forces which they cannot manage, and terror and confusion seize on their heart and brain, they dare not give voice to the overwhelming dread. *And they take refuge in this surface-talk, in these inane boastings ; even Brutus is shocked into melodrama.*"

80. *The common pulpits*—public platforms called *Rostra* in the Forum, from which Roman orators addressed the people. *Pulpit* is now used only of the stand in a church from which the priest sermonizes the worshippers on some religious subject. In Latin the word signified *the stage in a theatre*.

81. *Enfranchisement*—equal rights of citizenship to all.

Liberty, freedom and enfranchisement are three synonyms. Public orators indulge in much repetition to create an effect,

These three words constitute the watchword of the liberators of Rome, just as *Liberty, equality, fraternity* constituted that of the French Revolutionaries.

82. *Affrighted*—frightened ; panic-stricken.

83. *Ambition's debt is paid*—Cæsar has paid the penalty of his ambition. Brutus says in effect : "Cæsar was ambitious; we have slain him ; the account is closed ; all payment is taken." The dirge in *Cymbeline* contains the lines

"Thou thy worldly task hast done,
Home are gone, and ta'en thy wages."

85. *Confounded*—bewildered ; utterly confused. Publius is represented as an old man and therefore must be different from Antony's sister's son. *Mutiny*—outbreak ; disturbance.

87. *Stand fast*—stand close.

87 - 88. *Lest some chance*—lest some friend of Cæsar should take us by surprise, attack us, or incite the mob against us.

89. *Good cheer*—be cheerful ; take heart.

91. *Nor to no Roman else*—nor to any other Roman. The double negative is used for emphasis.

93. *Should do your age some mischief*—hurt you, old as you are.

94. *Abide this deed*—bear the consequences of this deed.

95. *We - us.*

96. *Amazed*—bewildered ; in consternation.

97. *Wives*—women in general. *Stare*—look frightened.

98. *As—as if. Doomsday*—the day of judgment ; the last day of the world. Christians believe in this day of final reckoning. In the mouth of Trebonius who is an ancient Roman, the reference is a mere anachronism.

Fates, we will know your pleasures - i. e., we shall by and by come to know the fate that is in store for us. Deighton explains *will know* as desire to know, but this interpretation is inconsistent with what follows.

99. *'Tis but the time*—it is but the particular time of death.

100. *Drawing days out*—prolongation of our stay in this world ; protracting the days of our life. *Stand upon*—concern ourselves about ; attach importance to.

98—100. *Fates, . . . stand upon.*

These lines are spoken by Brutus in the midst of confusion and disorder following the death of Cæsar. Everything is in the melting pot. Brutus seems to be uncertain of the issue of the deed : their future is on the knees of the gods. Of one fact, however, he is quite sure. It is that death is the end of all human activities, and that it will overtake them sooner or later. Brutus, therefore, does not bother himself about that. What destiny has in store for him and his associates will, in due course of time, be known ; so that need not make him restless. What people are most anxious about is the time that their fate will choose. Their greatest concern is how long they are going to stay in this 'caravan-serai,' as Omar Khyam calls this world. This thought, perhaps, gives a little trouble to Brutus too.

102. *Cuts off . . . death*—reduces by so many years the time during which he is to fear death.

103. *Grant that*—take that for granted : if we admit this, *viz.*, that the cutting short of life means the curtailment of misery. *Benefit*—boon ; blessing.

104. *So are we Cæsar's friends.* Another piece of casuistry on the part of Brutus. *Abridged*—shortened ; cut short.

105. *Stoop*—bend low.

106. *Let us . . . blood.* This is practically a fulfilment of Calpurnia's dream. Brutus wishes each man to bathe his arm in the blood that he may proclaim thereby his part in the deed of assassination. Brutus is not a *butcher*, but a *sacrificer*. It is in that very spirit that he asks his associates to bathe their hands in Cæsar's blood, for at certain sacrificial ceremonies the participants and celebrants were smeared with the blood of the animal killed as an offering to the gods.

107. *Besmear*—dip ; rub some of the blood on,

108. *Market-place*—Forum.

109. *Waving*—brandishing; flourishing. *Red weapons*—swords besmeared with Cæsar's blood.

110. *Let's all . . . liberty.* There is a deep irony underlying this exclamation of the conspirators. Cæsar has been murdered with a view to achieve 'peace, freedom, and liberty.' Brutus and his accomplices have achieved none of these things. Disorder and confusion break out after the assassination of Cæsar. "The mistake of Brutus is shown in two very noticeable ways. He was afraid of tyranny, and so murdered Cæsar. So soon as Cæsar is dead, tyranny begins in the proscriptions of the Triumvirs. He was blind to the necessity for a strong will like Cæsar's to ensure peace to the state, and so destroyed the one bond of cohesion; whereupon the whole mass is convulsed and flies apart in civil war; and it is only when the spirit of Cæsar takes flesh again in a person, Octavius, that peace is restored."

111. *How many ages hence*—in some remote future age.

112. *Lofly scene*--that of the murder of Cæsar for the freedom of Rome.

Acted over—represented on the stage.

113. *States unborn*—kingdoms and empires that have yet to come into existence. *Accents*—languages.

112-13. *How many unknown.* The speaker predicts the spacious times of Queen Elizabeth. Shakespeare's nation and tongue and stage, when Cassius is supposed to have spoken these words, were yet in the womb of time; hence the adjectives "unborn" and "unknown."

It is but the prediction by Shakespeare of the fate of his own play. "No play of Shakespeare's", says Gollancz, "has been more popular, and probably none has become more widely known, translated into strange dialects, so that the words spoken by Cassius have a prophetic significance in a sense other than that intended by their inspired author."

114. *In sport*—in dramatic representations, not 'in earnest'; in 'make-believe'; in the course of a play. The speaker is thinking of the great fame their deed of assassination will

obtain on the stage in : dramatic representations of their deed Cæsar will be murdered over and over again.

115. *That*—who. *Pompey's basis*—the base of Pompey's statue. This statue stood in the portico adjoining Pompey's Theatre. In transferring the scene of the murder to the Capitol, Shakespeare has been careful not to forget the state. There is a deep tragic meaning in the reference to this statue at this stage. Pompey was Cæsar's great rival once. Cæsar had "come in triumph over Pompey's blood," and now "the marble seems to gleam in cold triumph over the rival at last lying bleeding at his feet."

Along—stretched out.

117. *Knot of us*—the band of conspirators; our party. The expression is suggestive of a small number closely bound together.

119. *Shall we forth?*—shall we go forth?

Every man away—let every one of us leave this place.

120. *Shall lead*—shall walk at the head of the party. *Grace his heels*—follow him; we will do honour to him by following him at his heels.

121. *Most boldest*. The double superlative is common in Shakespeare.

Hearts of Rome—i. e., their own hearts; men most devoted and courageous.

Enter a servant. "This simple stage direction," says Moulton, "is the 'catastrophe,' the turning round of the whole action: the arch has reached its *apex* and the reaction has begun. So instantaneous is the change, that though it is only the servant of Antony who speaks, yet the first words of his message ring with the peculiar tone of subtly-poised sentences which are inseparably associated with Antony's eloquence."

We reach here the turning point in the play. Just when the conspirators are at the zenith of their glory, their fortunes begin to decline. They think that by assassinating Cæsar they have liberated their country from Cæsarism. They will

live to learn that the spirit of Cæsar will manifest itself in Antony and Octavius.

It should be noticed that in *Plutarch* Antony sends his son (not a servant) to the Capitol.

122. *Soft*—wait a moment ; hush.

124. *Fall down*—prostrate myself. The servant first kneels, and then proceeds to prostrate himself before Brutus.

125. *Being prostrate*—having stretched myself at your feet. The servant is acting as “His Master’s Voice.” Parrot-like, he repeats and practises what has been crammed into him by Antony.

126—127. *Brutus is..... loving*. Antony is *not present in person* but he is *in evidence in speech*. Notice the most judicious and discreet selection of epithets for *Brutus living* and for *Cæsar dead*. Antony, quite unexpectedly, bursts on the stage equipped with all that is requisite for his triumph over Brutus and Cassius. His very vocabulary is the choicest one. Brutus is ‘noble’—a compliment to his honesty and integrity, ‘wise’—a tribute to his scholarly habits, ‘valiant’—a suggestion of Brutus’s chivalrous devotion to his country even unto death, and ‘honest’—which word is aptly descriptive of Brutus’s high sense of honour. Cæsar was ‘mighty’—just the epithet denotative of his domineering personality, ‘bold’—which is different from ‘valiant’ and indicates a spirit of recklessness in the daily conduct of life and affairs of the state, ‘royal’—expressive of what Cæsar actually was, and wanted to become in form, and ‘loving’—a friend’s tribute to his dead friend.

128—29. Even in the choice of verbs in these lines, Antony shows his skill in the use of epithets and his expertness in understanding people’s sentiments.

130. *Vouchsafe*--be pleased to allow ; deign to grant.

131. *Be resolved*--be satisfied ; have his perplexity removed : have his doubts solved.

134—35. *But will follow.....Brutus*—identify himself with the cause of Brutus ; espouse the cause of Brutus ; cast in his lot with Brutus.

136. *Hazards*—risks and dangers. *This untrod state*—the present uncertain state of affairs; 'this trackless region on which we have entered;' this new condition of affairs, untried like a strange country.

137. *With..... faith*—most loyally; in all sincerity of feeling.

139. *I never..... worse*—I always believed him to be a wise and brave Roman.

What Brutus says here is not quite true. This very morning he had spoken of Antony in very different terms. The fact seems to be that the apparent candour of Antony has won Brutus's good opinion.

140. *So please..... come*—if it please him to come; provided that it shall please him to come.

141. *He..... satisfied*—he will have his doubt solved; we will convince him of the justifiability of our murder of Cæsar.

142. *Untouch'd*—in safety; without any injury being done to his person.

143. *To friend*—as our friend.

144—45. *Yet have I much*—yet I suspect him greatly; my mind is full of doubts and misgivings about him.

145—46. *My misgiving..... purpose*—my suspicion always turns out to be true; my suspicion always comes cleverly near the mark; my suspicions are generally found to be well-grounded.

Cassius is fully justified in making this claim. We have no reason to doubt that he "looks quite through" Antony's present devices.

Misgiving=feeling of mistrust or apprehension. *Still*=constantly or always. *Falls*=turns out. *Shrewdly*=with mischievous sharpness and correctness of aim. *Purpose*=intention. *To*=according to.

148. *O mighty Cæsar !.....* When Antony enters he has to pass the body of Cæsar before he comes near the conspirators. Thus the short apostrophe to the dead body of Cæsar

is both appropriate and pathetic, and leads naturally to Antony's passionate appeal that he also may be slain along with Cæsar.

Observe too how cleverly Antony puts off his direct communication (which would have been rather embarrassing to him) with the conspirators by addressing the fallen Cæsar. Here Antony for the first time begins to reveal his character. So far we have only *heard* about him, save for a brief moment at the Lupercalia : now we *see* him.

149. *Triumphs*—triumphal entries of a victorious Roman general into the city of Rome. *Spoils*—war trophies ; booty taken in battle.

150. *Shrunk.....measure*—been reduced to this small compass. *To this little measure*—to the dimensions of the dead body.

Fare thee well—there is a ring of sincere grief in Antony's farewell to his friend's body. It is not a pose altogether.

151. *What you intend*—what your further intentions are.

152. *Be let blood*—be bled—a euphemism (that is, a pleasant name for an ugly thing) for murdered.

It was the custom with doctors to relieve the excessive richness of the blood by opening a vein. The operation—called in Hindustani *fasd kholna*—is known in English as phlebotomy.

Rank—(1) so over-grown that he requires to be cropped. The metaphor is taken from the luxuriant growth of vegetation.

(2) According to some the metaphor of the preceding sentence is continued here. The meaning in this case is : "Diseased from repletion. For such disorders blood-letting was the old remedy."—Wright

154. *Instrument*—weapon.

155—56. *Of half.....this world—i. e.,* I shall estimate any instrument at half the value of those swords of yours, which are stained with the most precious blood in the world. No honour, says Antony, could be greater for him than to be mangled by the assassins of Cæsar with the very daggers that

they had plunged into the body of the greatest man of the world.

157. *Beseech*—request ; pray. *Bear me hard*—bear me enmity ; have an ill-will against me.

158. *Purpled*—blood-stained ; red with blood. *Do reek and smoke*—emit forth vapour : are smeared with fresh blood. Fresh blood gives out steam or vapour.

159. *Fulfil your pleasure*—carry out your wishes. *Live*—if I were to live.

160. *Apt*—ready ; fit.

161. *Mean*—means. Shakespeare uses the singular and plural almost indifferently. In the *Two Gentlemen of Verona*, we come across the lines :—

“ And tell me some good *mean*,
How, with my honour, I may undertake
A journey to my loving Proteus.”

162. *By Cæsar*—by the side of Cæsar.

163. *The choice.....age*—the best, the leading men of the present generation. A high compliment is here paid by Antony to the conspirators, but not without motive. Antony has an axe to grind ; he means to creep into their favour for the time being.

164. *Beg of us*—do not entreat us to put you to death.

165. *Now*—at the present moment. *Bloody—i. e.,* murderers. *Cruel—i. e.,* heartless assassins. *Our hands*—our blood-stained hands.

This our present act—what we have just done.

168. *The bleeding.....done*—this bloody deed that we (our hands) have perpetrated.

169. *Our hearts*—our inward motives. *They are pitiful*—our hearts are full of pity.

170. *The general wrong of Rome*—(their pity for) the suffering of the people of Rome.

171. *As fire.....pity pity*—just as a larger fire swallows up a smaller fire, similarly one type of sympathy has got to

make room for another and more important kind of sympathy. Brutus means to say that their pity for 'the general wrong of Rome' has had the better of their pity for Cæsar. Brutus had to decide between "Rome" and "Cæsar." The perplexing problem that had cost him restless days and sleepless nights was merely which of these should have the preference in his thoughts. The figure used here is highly appropriate: his love for his friend has to be *extinguished* before he could allow the bigger flame of patriotism, *i. e.*, love for his country to burn in his bosom. The superior affection had to drive out the inferior, as one fire extinguishes another.

Some say that the allusion is to the old way of salving a burn by holding it up to the fire. In Indian villages, the rustics still have to resort to this rather vulgar physic. Another commentator draws attention to how a prairie (large treeless tract of grass-land) on fire is usually put out by another fire being started to oppose its progress the second fire fights the first.

Whatever its origin, the illustration that fire drives out fire is a favourite one with Shakespeare. It occurs in *Coriolanus*. In *Romeo and Juliet*, we read "Tut, man, one fire burns out another's burning; one pain is lessen'd by another's anguish." Cf. *King John*. III. 1.277—

"And falsehood falsehood cures, as *fire cools fire*
Within the scorched veins of one new burn'd."

172. *Hath done.....Cæsar*—has led us to assassinate Cæsar.

For your part—so far as you are concerned.

173. *Our swords.....points*—our swords have blunt edges, *i. e.*, are harmless.

174. *Our arms, no strength of malice*—our arms lack that vigour which they derive from enmity or hatred, *i. e.*, we do not intend to do any harm to your person.

175. *Of brothers' temper*—full of brotherly feelings. *Do receive you in*—welcome you.

176. *Kind love*—considerate or sympathetic love. *Good thoughts*—friendly intentions; high regards. *Reverence*—deep and affectionate regard.

174-76. *Our arms.....reverence.*

(a) Our arms, strong in the deed of malice (*i. e.*, the murder of Cæsar) they have just performed, and our hearts united like those of brothers in the action, are yet open to receive you with all possible regard.—*Steevens*

(b) Our arms, even in the intensity of their hate to Cæsar's tyranny, and our hearts, in their brotherly love to all Romans, do receive you in.—*Grant White*

(c) Our arms with strength like that of malice, and at the same time our hearts full of brotherly affection, embrace and welcome you.—*Hunter*

(d) Brutus means that towards Antony they have no more malice than brothers have towards one another. 'Of brothers' temper' is an adjectival phrase qualifying 'arms' and 'hearts' and itself modified by the adverbial phrase 'in strength of malice.'—*Macmillan*

All the explanations quoted above proceed on the assumption that the line reads 'Our hearts in strength of malice'. This is the Folio reading. It was Capell who amended it as 'our hearts, no strength of malice.....'. If this amendment is accepted—as it has been in our text of this play of Shakespeare—the anti-thesis between 'arms' and 'hearts' becomes weak, and the interpretation more consistent with the general tenour of this speech of Brutus.

177-78. *Your voice—your vote. Disposing of new dignities*—bestowal of appointments in the new commonwealth; distribution of state patronage.

This short speech is quite characteristic of Cassius. Hunter and Hudson have made frequent comments on it.

"Mr. Verity sees in Cassius' offer a shrewd appeal to the cupidity and ambition of Antony. I confess I read the speech very differently. Cassius makes the offer perfectly innocently and without ulterior motive, but the terms of the promise are very significant, revealing to us the baser motives by which the conspirators, in the case of Cassius no doubt unconsciously, have been throughout influenced. We see, moreover, exactly the value of Cassius' boast about giving his country liberty. The

actual result of the assassination is to transfer the authority of the monarch to a little 'knot' of oligarchs. Brutus no doubt is an exception. Brutus holds out to Antony no more than 'a place in the commonwealth' with every other Roman citizen. But Brutus is a dreamer, and surrounded as he is with his band of cut-throats, the futility of his aspirations becomes more and more apparent. *It is significant too that Brutus, so scrupulous not to stain the honesty of his cause by the imposition of an oath, should suffer such an utterance as this of Cassius to pass without protest and with apparent approval.* He either cannot or will not see the true character of his associates, and the punishment which waits on a blindness at once intellectual and moral is near at hand."—*Hunter*.

In my opinion Hunter unnecessarily elaborates the so-called difference between his own opinion and that of Verity. The two interpretations are, in reality, reviews of two different aspects of this utterance of Cassius. And the explanations are by no means incompatible.

"Brutus has been talking about 'our hearts', and 'kind love, good thoughts, and reverence.' To Cassius, all that is mere rose-water humbug, and he knows it is so to Antony too. He hastens to put in such motives as he knows will have weight with Antony, as they also have with himself. And it is remarkable that several of these patriots, especially Cassius, the two Brutuses and Trebonius, afterwards accepted the governorship of fat provinces for which they had been prospectively named by Cæsar"—*Hudson*.

179. *Appeased*—satisfied; cooled the excitement of; pacified.

180. *Multitude*—the common people. *Beside.....fear*—who are seized with a panic; who are distracted by fear and perplexity.

181. *Deliver you the cause*—render or explain the reasons.

183. *Proceeded*—acted; behaved; participated in the assassination.

I doubt.....wisdom—I am sure you will convince me with your reasons.

184. *Render*--give. Antony wants to shake hands with each one of the conspirators.

185. *Shake*—i.e., shake hands.

188. *My valiant Casca, yours.* Antony has perhaps learnt that Casca had struck the first blow. His speaking of him as "valiant Casca" may, therefore, imply one of two things: (1) he flatters Casca ironically with an implied hit at his cowardice in striking Cæsar from behind; (2) he knows he has to deal with a shrewd, at least desperate, man in Casca whose outward bluntness of speech and manner is only a cover for his dark and dangerous purposes.

189. *Though last, not least*—last in order, but not in importance. A phrase that had become proverbial long before the composition of this drama.

It should be remembered that Trebonius was a friend of Antony, and had interposed when his death was suggested by Cassius.

190. *Gentlemen all.....say?* These are not the real sentiments of Antony. His real feelings towards the conspirators will be found at V. I. 39—where the language used is far from parliamentary. Here he is acting a part. Beyond question he is doing it capitally. By his demonstration of feeling for Cæsar—which is not a demonstration pure and simple—he totally disarms the suspicion of the murderers of Cæsar. With great care and caution he has been feeling his way, to see how far he can tax the forbearance of the conspirators. His very phrases have been studiously selected, and his later conduct does not condemn him as going back on his word.

191. *Credit*—reputation. *Stands.....ground*—is so insecure or unstable; is declining so low. Antony feels, at least says, that he has compromised himself by shaking hands with 'the enemies of his friend.'

192. *Bad ways*—evil characters. *Conceit me*—think of me. "You must think of me in one of two bad ways"—that is what Antony means.

194. *That I.....true.* Once again Antony turns to the dead body of Cæsar, and addresses it in passionate words of grief and sorrow.

195. *Thy spirit* - Cæsar's departed soul.

196. *Grieve thee.....death*—cause you more pain than you have suffered in dying. *Dearer*—more nearly or deeply. So in *Hamlet*, we have 'dearly grieve.'

197. *Making his peace* - making peace for himself; coming to terms with.

198. *The bloody fingers of thy foes*. This is one of the numerous pictorial lines that the speeches of Antony abound in.

199. *Most noble!*—ironical for 'most unworthy conduct in me.' *Corse*—corpse; dead body.

201. *Stream forth*—pour forth.

202. *To close*—to come to an agreement.

204. *Julius*. Antony addresses Cæsar by his family name out of affection.

Here wast thou bay'd—at this spot thou wast attacked as a game animal is by hunters. Cotgrave says, "A stag is said *rendre les abbois* when, weary of running, he turns upon the hounds, and holds them at, or puts them to, a bay." Bay is derived from French *abois*, *abbois*; and the original meaning of *aboi* is the bark of a dog.

Hart - a deer. To the end of the speech Antony plays on the similarity of sound between 'heart' and 'hart'.

205. *Hunters*—assailants; the murderers of Cæsar.

206. *Sign'd in thy spoil*—stained crimson in thy life-blood, the sign of their triumph; distinguished by the stains of thy blood, their trophy. The metaphor of the hunted animal is continued. *Spoil* was a technical term for the capture of the prey and dividing it among those that have taken part in the chase. It then came to be applied to 'booty' taken in war by the conquerors.

Crimson'd in thy lethe—red with thy life's blood. The word *lethe* has aroused much controversy among commentators. "This word," says Wright, "has hitherto received no satisfactory explanation." Lethe is the name given to one of the rivers of the lower regions. The spirit departing from the body was forc-

ed to drink out of this river before being admitted to the world of the dead. After this draught the soul forgot all about its existence in this world. The river is also, on that account, known as the river of forgetfulness or oblivion. Hence the word became a synonym for death. Here it can be easily explained as 'blood of thy dead body' or 'life's blood,' *i. e.*, the blood that flows from the body as life leaves it. The Latin word *letum* means 'death', and in modern English we use the term 'lethal' of deadly weapons, *i. e.*, weapons causing death.

White interprets the passage, 'the stream which bears to oblivion.'

207. *Thou.....hart*—because the whole world seemed made for Cæsar, and he ranged proudly through it just as a hart does through the forest it inhabits.

208. *Heart of thee*. The heart is the central and most important organ of the body. The body is animated by the heart and follows its impulses. Cæsar stood to the whole world in the relation borne by the heart to the body.

There is a pun upon 'hart' and 'heart.' Coleridge and many others doubt the genuineness of these lines. Such a quibble as the one on 'hart' and 'heart' is rather out of place here. "I do not think," says Sidgwick, "you will find such a pun at such a point of pathos in Shakespeare's *later* work."

209. *Strucken*—shot at.

211. *Mark Antony*. The practical-minded Cassius is getting impatient at Antony's strain of sentimentalism. He wants to know what he means to do.

Pardon me, Caius Cassius. Antony, supposing wrongly that Cassius is angry at his words, excuses himself on the ground that even an enemy of Cæsar might have said what he had.

212. *Shall* here, though in the third person, expresses simple futurity. Antony's answer is full of dignity. It seems his sorrow has purged him of that "wildness" and "gamesome spirit" that Brutus accused him of.

213. *Cold modesty*—faint praise expressed in moderate language. The tribute that Antony has paid him will not be

grudged to him even by his enemies. If it comes from a friend like Antony, it is far from being immoderate.

215. *Compact*—agreement. *Mean.....us*—do you intend to enter into with as? .

216. *Prick'd*—marked; ticked off. In England, the practice still obtains of pricking names or marking a puncture at the names of selected candidates in nominations to the office of sheriff.

217. *Shall we on*—shall we go our own way.

218. *Therefore*—in order to be counted among your friends. But the word is evasive: it is difficult to connect it with the previous train of thought. It is a very diplomatic 'therefore'—Antony's own 'therefore.'

219. *Sway'd from the point*—diverted from my purpose.

221. *Upon this hope*—on the strength of this hope.

222. *Wherein*—in what respect

223. *Or else were this*—if we fail to give you satisfactory reasons why we thought Cæsar to be dangerous, this would be.

Savage spectacle—a gruesome scene; an inhuman affair too painful to bear the sight of.

224. *Full of good regard*—full of sound consideration; of such weight or importance; the result of noble consideration; worthy of approbation.

227. *Am moreover suitor*—I further pray.

228. *Produce*—in the sense of the Latin *produco*, bring forward; bear forth; publicly expose. *Market-place*—forum.

229. *Pulpit*—public platform; rostrum in the forum. As*friend*—as is the duty of a friend.

230. *Speak*—make a speech. *In the order of his funeral*—in the course of the ceremonies connected with his funeral. A eulogy pronounced over the dead body was a regular part of the funeral of great men at Rome. *Order*—course.

231. *Shall*—denotes promise on the part of the speaker,

This is the crowning blunder of Brutus. We have noticed how he has been bungling from the very outset. But this error of his beats all others. As we shall see later on, it is fraught with consequences that undo the party of Brutus. Cæsar comes back to life, as it were, through the funeral oration of Antony.

A word with you—may I speak to you apart? The ever-alert Cassius does not fail to caution Brutus against the fatal step that he is taking. As usual, his word of caution falls on deaf ears.

232. *You.....do*—you do not realise the consequences of your action.

234 - 35. *Know you.....will utter*—have you any idea to what extent the mob may be excited by his speech. Cassius anticipates the next scene. Brutus fails to grasp the situation: he does not know what Antony is aiming at. Cassius is always looking ahead.

By your pardon—with your permission; if you do not mind. Brutus begs to differ from Cassius. We have seen that Brutus is always over-confident of his wisdom, and by his mule-headedness lands himself and his companions into trouble of an irremediable type. The failure of the conspiracy is due to him, and him alone.

236. *Will into*—will go into.

237. *Our Cæsar's death*—(1) our assassination of Cæsar; or (2) Cæsar whom Brutus loved dearly.

Brutus means that he himself has thought of the risk. He has also a plan up his sleeve to guard against it. But what an absurd and futile plan! "It is comic and pathetic," remarks Mae, "to hear him reassuring Cassius with the promise to speak first, as though he could neutralise in advance the arts of Antony."

238. *Protest*—declare; testify.

239. *By leave*—with my consent.

240—41. *We are.....lawfull ceremonies*—it is our pleasure that Cæsar shall be honoured with all the due rites of a funeral,

Contented—willing to concede. *Due rites*—formalities that are but due to the dead Cæsar. *Lawful ceremonies*—celebrations connected with the funeral and sanctioned or enforced by the law of the land.

242. *It shall.....wrong* we shall gain rather than lose by this proceeding. *Wrong*—harm.

The idiocy of Brutus here reaches the n^{th} degree. The difference between him and Don Quixote, the wonderfully silly hero of Cervantes' romance, is the difference between tweedledum and tweedledee. That is, without doubt, the case at this particular stage of the conduct of Brutus. "While the position is still critical, without any evidence of Antony's good will, without any pressure of public opinion or any plea of political expediency, he endows the helpless suppliant with means to undo what has been done and destroy those who have done it."

Craik notes that this old verb "to advantage" "is fast slipping out of our possession." Shakespeare, however, uses it frequently.

243. *Fall*—befall ; happen.

245. *Blame us*—speak ill of us ; accuse us of a crime.

246. *Devise*—think of.

248-49. *Else shall.....his funeral*—otherwise you shall have nothing to do with his funeral.

251. *After my speech is ended*. This is another tactical mistake on the part of Brutus, because it leaves Antony the last word.

Be it so—I agree.

252. *I do desire no more*—that is all I seek.

253. *Prepare the body*—i. e., for the funeral ; place it upon a bier or hearse.

254. *O, pardon me.....* It is while alone with the dead body of Cæsar that Antony gives vent to his true feelings. He has so long been playing a part. The part has been done exceedingly well. Antony is not a selfish man outright, as some annotators have held. He is, no doubt, a very clever man : in his dealings with the conspirators he shows himself a Machiæ-

velli. He also gives evidence of being ambitious. But all this does not minimise his great love for Cæsar. To Cæsar dead as to Cæsar living, he is all sincerity and affection. This is abundantly clear from his outburst here when the conspirators exeunt.

254. *Thou bleeding piece of earth*—Cæsar's corpse lying in a pool of blood.

255. *Butchers*—assassins : murderers.

256. *Ruins*—remains. *Noblest*—either (1) greatest or (2) most virtuous. To Antony, the friend of Cæsar, the dictators' faults did not appear so conspicuous as his virtues.

257. *In the tide of times*—in the whole course of human history ; in the course of ages. Life is often likened to a river, the waters of which, the individuals living, are ever flowing away to be merged in the sea of death.

258. *Woe to—cursed be. Shed this costly blood—* put an end to this valuable life.

259. *Over thy wounds*—standing over thy wounded body. *Prophesy*—make a prediction.

260. *Which.....lips.* The wounds are incapable of speech. Yet they address a silent appeal to Antony through the medium of the blood oozing out of them. The gaping, bleeding wounds make a powerful but speechless appeal to Antony to utter this prophecy.

Open—open. Ruby lips—the red borders of the wounds. The colour of the ruby—a kind of precious stone—is generally red.

261. *To beg.....my tongue*—to beseech me to speak on their behalf.

262. *Light upon—descend on ; fall upon. The limbs of men*—people, or rather the bodies of people. The idea is that the various limbs of men will, in consequence of the curse, be afflicted by various plagues.

263. *Domestic fury*—family quarrel. *Fierce civil strife*—fierce war within Italy itself, the home country of the Romans.

264. *Cumber*—encumber ; weigh down ; overload (with dead bodies of those slain in the civil war).

265. *Blood and destruction*—murder and rapine.

So in use—so common.

266. *Dreadful objects*—horrid sights. *So familiar*—matters of such every day occurrence. The idea is that people will become accustomed to the evil of war.

267. *That mother.....smile*—that mothers shall become absolutely callous, *i.e.*, shall not be in the least shocked.

268. *Quartered*—cut into pieces. *With the hands of war*—in the battle; or by the hirelings of war.

269. *Choked*—smothered; stifled. *Choked*—will be choked.

With custom of fell deeds—owing to the frequency with which cruel out-rages shall take place. *Fell*—cruel.

270. *Ranging*—roaming at large. We are to picture Cæsar's spirit as roaming about restlessly, thirsting for revenge.

271. *Ate*—the daughter of Zeus and Eris (Discord) in Greek mythology. Originally, the goddess who incites men to rash and inconsiderate actions, she becomes, in the writings of the Greek tragic poets, the power which punishes such actions. In the present passage, Shakespeare has in mind this later Ate (Nemesis)—the goddess of revenge and mischief.

Hot from hell—straight from hell: still heated with the motion.

272. *In these confines*—within the limits of Rome; within these territories of Italy.

With a monarch's voice—in an imperious tone.

273. *Cry havoc*—order a general massacre. 'Cry havoc' was an old cry raised by kings and commanders when they ordered a merciless slaughter of the enemy, and when they called for no quarter to be given, no mercy to be shown.

Let slip—set free from the leash in which they were held. Hunting dogs were held by leashes, thongs of leather, which at the proper time were slipped from the animals' heads.

The dogs of war—fire, sword, and famine; just as *men, money, and ammunition* are known as the *sinews* of war. In

Henry V, we have

“ And at his heels

Leash'd is like hounds, should famine, sword and fire
Crouch for employment.”

Holinshed calls “ blood, fire, and famine ” “ Bellona's hand-maidens.”

274. *That*—so that. *Foul dead*—crime. *Smell*—stink ; have an infamous reputation.

275. *Carrion men*—dead bodies of men in a state of decomposition.

Groaning for burial—crying for or pitifully demanding burial.

271—275. *And Cæsar's spirit.....for burial.*

These are the concluding lines of Antony's impassioned and eloquent speech over the dead body of Cæsar. The conspirators are all gone, and Antony is left alone with the corpse of “ the noblest man that ever lived in the tide of times.” The extract embodies the powerful prophecy that Antony pronounces over the “ wounds of Cæsar.” A dreadful fate will overtake Rome in consequence of this “ foul deed.” Civil strife will break out all over Italy. Death will go free-footed over the land. And the spirit of Cæsar, which cannot lie quietly in the grave till revenge is accomplished, will roam about, accompanied by Ate who will be there to help him, and shall proclaim universal slaughter. Ate, the goddess of revenge and quarrel, just risen from hell, shall stalk the soil along with the spirit of Cæsar. Massacre and blood-shed will be the order of the day. Fire, sword, and famine will follow in the wake of the war occasioned by the murder of Cæsar. People will then curse this assassination of Cæsar when they see that the earth is strewn with dead bodies, waiting to be buried, and tainting the air as they begin to rot.

Enter a servant. “ The dramatic device by which a highly strung passion is suddenly checked, and the tension relieved by the intrusion of something commonplace and prosaic, is several times resorted to by Shakespeare. The same servant performs the same office again (III. ii. 262), and Shylock's magnificent defence of his persecuted compatriots (*Mercutio of Venice*, III. i,

42 - 60) is in the same way immediately followed by the entrance of a servant. *The sudden drop not only gives relief, but by force of contrast, heightens the effect of what has gone before.* Compare also the entrance of Lucius in II. i. 35, with his commonplace 'The taper burneth in your closet,' breaking on Brutus' most fatal soliloquy. Mr. Simpson remarks suggestively that the absence of breaks of this kind constitutes one impediment to the success of Browning's plays upon the stage."

276. *Octavius Cæsar*—really, Caius Octavius, afterwards known as Emperor Augustus, was the nephew of Julius Cæsar. In B. C. 45, he was sent to Apollonia in Illyricum by Cæsar for getting training in military affairs. He was at this very place when the news of his uncle's assassination reached him. He immediately set out for Italy. On arrival home, he learnt that Cæsar had adopted him in his will and made him his heir, in consequence of which he took the name of Cæsar.

278. *Write for him*—write to him.

280. *By word of mouth*—orally.

281. *O Cæsar!* The servant is overwhelmed with emotion when he sees the dead body of Cæsar.

282. *Big*—filled with grief or sorrow.

283. *Passion*—sorrow; grief. *Catching*—infectious.

284. *Beads of sorrow*--tears. *Began to water*—became wet with tears.

286. *Lies*—is camping. *Leagues*—A league is equivalent to three miles.

287. *Post back*—hurry back. *Chanced*—happened.

289. *Rome of safety*—with the play on 'Rome' and 'room'—the two words were pronounced alike in Shakespeare's time.

290. *Hie*—hasten.

292 *Try*—ascertain.

293. *Oration*—speech. *How.....take*—what the common people think of.

294. *Issue*—deed.

295. *According to the which*—according as they view the cruel deed. *Discourse*—report.

296. *Lend me your haad*—assist me in carrying the corpse. We say “lend me a hand.”

Cæsar's body was, as a matter of fact, left lying in the Senate-house; from where it was borne unnoticed to his house by three of his attendants.

SCENE II.

Summary. This scene is devoted to the obsequies of Cæsar. The Roman citizens are assembled at the market-place. The crowd is divided between Brutus and Cassius. Brutus makes a speech in which he tries to justify the conspirators' "foul deed."

The Speech of Brutus.

As Brutus goes into the pulpit, his prestige precedes him. One of the citizens calls for silence as he begins to speak. At the very outset Brutus prays the audience to be patient till the end. Then he exhorts them (1) to be silent so that they may hear, (2) to trust to his honour so that they may believe, and (3) to be attentive so that they may the better judge. Without any further ado the speaker proceeds to answer the question which is uppermost in the mind of every member of the crowd. If there is any body in the crowd who loved Cæsar and wants to be satisfied as to the reason of their assassination of Cæsar, Brutus's answer to him is that he lifted his arm against the imperator not because *he loved Cæsar less but because he loves Rome more*. Brutus cannot believe there is any in the multitude who would have Cæsar living and himself live and die a slave. As for himself, he has tears for Cæsar's affection towards him, joy for his good fortune, admiration for his valour, but death for his ambition. The murder of Cæsar is a sin and a crime only according to him who is not a lover of Rome and freedom. The commoners say with one voice that there is none such among them. Brutus then tells them that the death of Cæsar means equal rights and liberty for all Romans. Before descending from the pulpit he assures his hearers that whatever he has done he has done for "the general good of Rome" and that he will do the same to himself when his country needs his death. Finally, he requests them to stay and hear the speech of Antony.

The Speech of Antony.

The speech of Brutus seems to be cut short by the arrival of Antony with the dead body of Cæsar. The citizens are eager to listen to Antony's oration too. As Antony ascends into the pulpit, he can be imagined as almost trembling in his shoes. The difficulty of his task is enormous, and he does not enjoy the advantage that Brutus does with the crowd. The people are still shouting applause to Brutus. With great caution and in a tone of apology, he commences his speech. He makes some capital out of the fact that he speaks to them by Brutus's permission. Then he protests he has come "to bury Cæsar, not to praise him." The assassins he styles "all honourable men." This is only the preface: the speech proper may be thus analysed:—

(a) Brutus has told the people that Cæsar has paid but the penalty of his ambition. Antony proceeds to examine this charge in the light of well-known facts—Cæsar's scrupulousness in handling public money, his crying "when the poor have wept," his refusal of the crown on the Lupercal. His feelings get the better of him, and he begs leave to pause. Then he dwells on the difference between Cæsar 'living' and Cæsar 'dead' when none is so "poor" as "to do him honour". As for himself, he is not insensible to the virtues of Cæsar. These preliminary strokes of his create an effect on the audience. His manifestation of sorrow wins their ready sympathy. "Poor soul," says one of the citizens, "his eyes are red with weeping." And passion proves catching.

(b) At this stage Antony takes a document out of his pocket. He does not mean to read out the contents to the people. It is Cæsar's will and it is not proper that the people should know how dearly Cæsar loved them. Antony is afraid of wronging the "honourable men" whose daggers have stabbed Cæsar: he admits he has committed an indiscretion by making mention of the will. "The will, the will, Cæsar's will," shout the mob. In the same breath they denounce the so-called "honourable men" as traitors.

(c) The moment is not yet for reading out the will. Antony comes down from the pulpit, and asks the people to make a ring round him so that he may show them "him who made

the will." Slowly but deliberately, he lifts the mantle covering Cæsar's corpse. Antony remembers the very history of this mantle: Cæsar put it on "the day he overcame the Nervii." That was one of the proudest days in the history of Rome, and the conspirators have run their swords through this great robe. Here Antony begins a catalogue of the assassins—professing to know the wound made by each one of them. Brutus is mentioned last, for he was Cæsar's most trusted friend. His was the "unkindest cut of all."

(d) When at length the mutilated body is exposed to their view, the commoners wish to rush off in pursuit of the murderers—but Antony has not yet done with them. With a view to provoke the people to violence, he makes a show of di-suading them from it: he knows that that is the best way of egging them on. Antony disclaims not only the will, but also the power, to stir them to mutiny. He tells them he is Antony, not *Brutus* who in his place might move the very stones to mutiny.

(e) People's passions are now roused to the highest pitch: they would tear the "traitors" into pieces. Antony holds them in check a little longer: he has not yet imparted to them the contents of the will. This is Antony's trump-card—he has therefore reserved it to the last. Cæsar's generosity to the Romans, both individually and collectively, moves them the most and their hatred for his enemies is influenced all the more, and they rush out to do the work of destruction on those who are responsible for this murder.

The servant of Octavius appears to inform Antony that Octavius has arrived. The triumphant orator also learns that Brutus and Cassius have fled out through the streets of Rome.

Borrowings from Plutarch.

(1) The speech of Brutus.

"The next morning Brutus and his confederates came into the market-place to speak unto the people, who gave them such audience, that it seemed that they neither greatly reprov'd nor allowed the fact; for by their great silence they showed that they were sorry for Cæsar's death, but also that they did reverence Brutus."—*Life of Cæsar*.

- (2) Something of the nature of Antony's speech.

"He made a funeral oration in commendation of Cæsar, according to the ancient custom of praising noble men at their funerals. When he saw that the people were very glad and desirous also to hear Cæsar spoken of, and his praises uttered, he mingled his oration with lamentable words; and by amplifying of matters did greatly move their hearts and affections unto pity and compassion. In fine, to conclude his oration, he unfolded before the whole assembly the bloody garments of the dead, thrust through in many places with their swords, and called the malefactors cruel and cursed murderers."

—*Life of Antony.*

- (3) The term of Cæsar's will, and its effect on the citizens.

"For first of all, when Cæsar's testament was openly read among them, whereby it appeared that he bequeathed unto every citizen of Rome 75 drachmas a man; and that he left his gardens and arbours unto the people, which he had on this side of the river Tiber,... the people then loved him, and were marvellous sorry for him."—*Life of Brutus.*

"With these words he put the people into such a fury, that they presently took Cæsar's body, and burnt it in the marketplace with such tables and forms as they could get together. Then when the fire was kindled, they took fire-brands and ran to the murderers' houses to set them on fire."—*Life of Antony.*

Deviations from Plutarch.

(1) The details of Brutus's speech are Shakespeare's own; the effect of the speech is somewhat different from what we have in *Plutarch*.

(2) Antony's oration too is Shakespeare's masterful creation. Only meagre details are taken from *Plutarch*.

(3) Shakespeare makes Octavius arrive in Rome on the day of Cæsar's death.

Dramatic Significance.

This scene is among the best known in Shakespeare. It owes its fame and popularity to the funeral orations of Brutus

and Antony. As a matter of fact, it is almost entirely taken up with these speeches. The two orations present the strongest possible contrast the one to the other. The difference between them is easily traceable to the difference between the characters and the motives of the speakers. The importance of the scene lies partly in bringing out the two characters. We know a good deal about Brutus already—our knowledge of the man is confirmed here. The promise of a new role that Antony gave us in the last scene is more than fulfilled in the present one. The character of Cæsar too is kept prominently in view. Cæsar dead moves us to wonder and admiration much more than he did when alive and *kicking*.

The interest in the action is kept up, although in a slightly different form. Cæsar dead, a great part of interest is gone; but a fresh interest is created in the contest between *republicanism* and *Cæsarism*. Cæsar is dead, but Cæsarism is far from dead. Rather with the death of Cæsar, Cæsarism receives a new accretion of strength. This new phase of the story is inaugurated by the wonderful speech of Antony over the dead body of Cæsar. In the previous Acts we have been following the fate of Cæsar with very keen interest. It is now for us to watch the fate of republicanism with an equally keen interest. For although Cæsar is no more in *body*, his spirit lives: it fills the atmosphere of Rome. We also notice that the counter-action supplied by Antony against the conspirators moves very rapidly. In a surprisingly brief period of time, the tables are completely turned.

The Roman Mob.

This scene is also remembered for its marvellous portrayal of the Roman mob. The people of Rome are represented as extremely fickle. In the very opening scene of this tragedy, we learn that they are for the most part mechanics and artisans—cobblers and carpenters. They are also painted as timid and slavish, for after a rebuke from one of the tribunes they “vanish tongue-tied in their guiltiness.” Another feature of the Roman populace exhibited in that scene is their inordinate fondness and liking for shows. Any gala day—whether in honour of A or B—will do. The picture is completed, with exquisite insight into mob-mentality, in the scene under discussion. The com-

moners are an insensible, unintelligent lot. They have the brains of a rabbit; common sense is not common among them. The result is that they are incapable of judging things in the right manner. Another—and one who is not of them—must do the thinking for them: their business is simply to follow, and follow with gusto cum vengeance.

Theirs' is not to reason why,

Theirs' is not to make reply;

Theirs' is but to vote and die.

The Roman mob is portrayed here in the worst of colours. Their fickleness is masterfully delineated. Their loyalties are precarious. When Brutus has finished addressing them, he is the very idol of their hearts. They all shout out "*Brutus maharaj ki jai*" and "*Brutus zinda bad.*" Not much later, when Antony has spoken to them, they are all praise for Antony and Brutus then is equated to zero. Such is their fidelity—rather their infidelity—to their leaders. Another trait of their character that is brought out in this scene, is their cupidity, their love for money and personal favours. Antony plays upon this string, and he has them in the hollow of his hand. "Seventy-five drachmas to each individual Roman"—that indeed is irresistible, and the card wins them altogether.

Some critics have held and expressed the theory that Shakespeare was a great hater of mobs. They cite his treatment of the mobs in *Julius Cæsar*, *Coriolanus*, *Hamlet*, and some other plays. In my opinion, this view is unfair to Shakespeare. Mobs are mobs all the world over. Their behaviour is not different in different countries. Shakespeare has sketched simply the universal features of mob-mentality. In this he has but shown himself true to art and true to nature. There is little to choose between the mob at Chicago and the one at Tokio. And from the beginning of the world mobs have acted in the way Shakespeare makes the Romans act. The only pity is that in Rome, as Shakespeare tells us, they are just rising to political power. Cæsar dead, they seem to have inherited his power, and are Rome's *masters* for the time being. But strange masters indeed! They cannot go a step without knowing who the *master of masters* is: a successor to Cæsar is the only solution of the present anarchy. Hence it is that

they are easily used as a *pawn in the political game*. Just now Antony has proved himself a veteran player on the chess-board of politics: with the help of this handy pawn he has succeeded in checkmating the advancing spirit of republicanism in the state of Rome.

The Speech of Brutus.

The beauty of this scene as well as its greatness depends upon and consists in the funeral orations of Brutus and Antony. The speech of Brutus is in *prose* – the only instance of the kind in all Shakespeare. Prose is the most fitting medium of expression for an appeal to reason. Brutus is confident of the purity of his motives, of his love of liberty and of Rome. Accordingly he assumes that a plain straight-forward statement of the ‘reasons’ that have weighed with him and his associates must commend itself to his fellow-citizens. No arts or rhetoric are thought necessary, and he has no recourse to them. He deals almost entirely with abstractions. The result is that his speech is *cold, formal, and pedantic*. The very way in which he begins his address is characteristic. He exhorts the audience (1) to be silent so that they may hear, (2) to trust to his honour so that they may believe, (3) to be attentive so that they may the better judge. This is all *laboured, formal, and guarded*. Brevity is, no doubt, a prominent characteristic of Brutus’s speech, but this brevity is “quaint, artificial, jingling, and abounding with *forced antitheses*.” Brutus loves reason and freedom, and in his speech to the Roman mob he appeals to their reason and patriotism. This means he fails to understand and tackle mob-psychology. His appeal is, therefore, addressed in the wrong quarter. He first appeals to their love of freedom – “who is here so base, that would be a bondman?” Long years of servile bandage have, however, dulled the perceptions of the Roman people, and they are blind to the advantages of enfranchisement. Next he appeals to the culture and inherited tradition of a Roman – “Who is here so rude that would not be a Roman?” But culture these men have not touched even with a pair of tongs. In the third place, he appeals to their patriotic sentiment – ‘who is here so vile that will not love his country.’ This noble sentiment, however, is non-existent in the multitude. Thus we find that Brutus repeatedly mentions abstract things.

He talks of his "cause" which the mob are far from understanding, his "honour" which they could not appreciate, and their "wisdom" which perhaps is in the mid-air. Even as a piece of reasoning, the speech is faulty, for it is based on two unproved assumptions (a) that Cæsar was ambitious, and (b) that his ambition was fraught with danger to the public good. The only moving part of his oration would be the last sentence, and even this is cold and unconvincing. That the whole drift of his speech has been misunderstood by the citizens is at once clear,—for as soon as it is ended, they cry "Let Brutus be Cæsar!"

The style of this speech of Brutus has been the subject of much controversy. Warburton and other commentators have suggested that Shakespeare borrowed a hint from the account Plutarch gives of Brutus's '*brief compendious manner*' in some letters which he wrote in Greek. There seems to be much truth in this conjecture. The student will readily perceive that the diction here adopted by Brutus is thoroughly artificial, and unlike that of any other speech of his in the play. Nowhere else in the drama does Brutus speak in prose, and the eloquence of his utterances like that beginning "No, not an oath etc. etc.", is in most striking contrast to the labour and formal precision of his well-balanced phrases in this speech. Steevens is of the view that "this artificial jingle of short sentences" was affected by most of the orators of Shakespeare's England. This commentator, therefore, regards this speech of Brutus as a parody of the false eloquence that was then in vogue. Singer draws our attention to the fact that "Voltaire, who has stolen and transplanted into his tragedy of *Brutus* the fine speech of Antony to the people, and has unblushingly received the highest compliment upon it from the king of Prussia and others, affects to extol this address by Brutus, while he is most disingenuously silent on that of Antony, which he chose to purloin." Perhaps the best criticism of the actual speech of Brutus is to be found in a letter that Cicero wrote to Atticus on the 18th of May, B. C. 44. "Our friend Brutus," he writes in the course of the letter, "has sent me his speech delivered at the public meeting on the Capitol, and has asked me to correct it before publication without any regard to his feelings. It is, I may add, a speech of the utmost finish as far as the sentiments are concerned, and in point of

language not to be surpassed. Nevertheless, if I had had to handle that cause, I should have written *with more fire.....*"

Antony's Oration. The funeral speech delivered by Antony is without doubt a master-piece of oratory. This speaker seems conversant with the highest type of elocution, and shows himself capable of all tricks of the trade. His address to the Roman mob proves beyond all question that he understands this "art of wheedling fools" thoroughly. "There is not," says Hallam, "in perhaps the whole range of ancient and modern eloquence, a speech more fully realising the perfection that orators have striven to attain than that of Antony."

Antony's speech is in verse. Verse is the most appropriate medium for an appeal to the passions and emotions of an audience. The speaker employs all the arts of rhetoric. His speech is full of irony, apostrophe, personification, theatrical effect, flights of imagination, concrete facts, positive figures—in short, all the devices of rhetoric which are necessary for success in an address to the mob. An analysis of Antony's oration, like the one given in the summary of this scene, is sufficient to illustrate how the orator has made use of all possible cards of the successful platform speaker. The multitude that he faces is in a sense hostile. The people have just been praising Brutus to the skies. With boldness, though not without apprehensions, Antony steps on the rostrum, and the very first words that he utters—"Friends, Romans, and countrymen" (compare this with the beginning of Brutus's speech)—disarm suspicion. Slowly but surely he creeps into the hearts of his hearers.

"The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Cæsar."

All the same he proceeds to meet Brutus's charge against Cæsar—*viz.*, that of ambition. Like Brutus he does not indulge in general statements and vague explanations.

"He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill."

Moreover

"When that the poor have cried, Cæsar hath wept;
Ambition should be made of sterner stuff."

Again he reminds the people of what they have seen with their own eyes:—

“You all did see, that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse ;.....

In the face of these three prominent, concrete, undeniable facts, Brutus's unproved charge of ambition against Cæsar is smashed into smithereens. This, indeed, is the way of tackling a crowd of illiterate people.

“Passion is catching.” Antony gives way to it:—

“Bear with me ;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.”

The effect is instantaneous. The second citizen is appreciably moved:—

“Poor soul ! his eyes are red as fire with weeping.”

The third citizen expresses the switching off of popular sympathy:—

“There's not a nobler man in Rome than Antony.”

Feeling sure of his ground Antony proceeds to harp on a different theme. The factor of contrast plays an important part in all mob-oratory. The difference between “Cæsar dead” and “Cæsar living” is here presented to the minds of the people. The fall of the greatest man of the Roman world is bound to stagger even the illiterate with the sense of insecurity and uncertainty in human affairs. Seeing them moved, with what may be described as the most characteristic apostrophe, the speaker begins to play on the most responsive cord in the hearts of the populace: Antony appeals to their cupidity. He refers to the will of Cæsar, and then says that the knowledge of its contents would make them kiss dead Cæsar's wounds and dip their napkins in his sacred blood. The people are anxious to hear the will, but Antony keeps them in suspense by digressing to his indiscretion in having mentioned the will. He does not wish to wrong “the honourable men.” The citizens shout:

“They were traitors : *honourable* men !”

“They were villains, murderers; the will! read the will!”

Antony, it should be remembered, is a first class actor. The next thing he does is to display his histrionic talent but not without motive. Descending from the pulpit, he asks the people to "make a ring about the corpse of Cæsar," so that he may show them "him that made the will." The speaker becomes almost melodramatic here. Taking the covering off Cæsar's body, he points to the mantle as suggestive of one of the most glorious days in the history of Cæsarian Rome. The first time Cæsar put it on was

"That day he overcame the Nervii."

In this section of his speech, Antony freely draws upon his imagination. We know he was not present at the assassination of Cæsar. But the veteran dramatist in Antony is out in these graphic touches :—

"Look, in this place ran Cassius' dagger through :

See what a rent the envious Casca made :

Through this, the well-beloved Brutus stabbed ;"

and Brutus is singled out for most vituperation,

"For Brutus, as you know, was Cæsar's angel."

Then comes the most dramatic part of his oration,—the most rhetorical of his rhetorical devices—, in which he indirectly runs Brutus down, and very effectively appeals to the sentiments of the mob in the words :—

"but were I Brutus,

And Brutus Antony, there were an Antony

Would ruffle up your spirits and put a tongue

In every wound of Cæsar, that should move

The stones of Rome to rise and mutiny."

The answer comes pat, "We'll mutiny."

At this psychological moment Antony reads out the contents of Cæsar's will :—

"To every Roman citizen he gives,

To every several man, seventy-five drachmas."

Moreover

"he hath left you all his walks,

His private arbours, and new-planted orchards,

On this side Tiber ;.....

Here was a Cæsar ! when comes such another ?”

This is Antony’ trump-card—and he has played it at last. As the people rush away to do their work of destruction, Antony views the effects of his speech with much satisfaction. We almost delight in complimenting him on his exultation couched in the words :—

“ Now let it work. Mischief, thou art afoot,
Take thou what course thou wilt!”

Notes, Explanations, References, etc.

1. *Satisfied*—have our doubts removed ; thoroughly convinced (that is, that Cæsar deserved to die).

2. *Give me audience*—listen to me.

4. *Part the numbers*—divide the crowd.

7. *Public reasons*—reasons of state, not mere arguments from personal grievances, “private griefs.” Hunter explains it : ‘ reasons shall be given publicly.’ *Rendered*—given.

9. *Compare—i. e.,* and compare with you their reasons ; set them side by side.

10. *Severally*—separately.

11. *Is ascended*—has gone up into the pulpit.

“ In Shakespeare’s time,” says Wright, “ the perfect sense of verbs of motion was formed with the auxiliary verb ‘ to be ’, and not as now with ‘ have.’”

Silence ! The plebians, although they are vulgar and illiterate, are all reverence for Brutus. As soon as he ascends into the pulpit, one of the citizens calls for silence.

12. *Be patient till the last*—patiently listen to me till the end. The formal and measured tone of Brutus’s speech is apparent even from the first sentence.

12. *Romans*, etc—Notice that the first word of Brutus’s speech proper is ‘ Romans’. This is characteristic of the speaker. To Brutus Rome is dearer than himself. To be a Roman is, with him, the highest sort of honour,

Lovers—friends ; well-wishers.

14. *For my cause*—not for my sake, but for the sake of those principles which I am striving to maintain, viz., the principles of "liberty, freedom, and enfranchisement." Brutus deals with abstractions. His 'cause' is as hard a nut to the Roman citizens as the 'Binomial Theorem' is to a student of Algebra.

15. *Believe me for my honour*—take me as a man of honour or give me credit for honour.

16. *Have respect to mine honour*—pay due regard to my honour ; consider what my honour is ; think how honourable is my reputation.

All these simple and short sentences go to show how cold, formal, and pedantic Brutus can be. His words are addressed to the *head* which is often very feeble in a crowd. Antony is more clever : he appeals to the *heart* which alone counts with a mob.

Censure me—judge what I say ; form your own opinion. Brutus's attitude is that of a man on trial before his judges. He does not feel that he has got to be at pains in order to make out a case for himself.

17. *Wisdom*—judgment. The power of judgment is conspicuous by its absence in the people. *Awake your sense*—exercise your power of judgment ; have your senses on the alert.

18. *That you.....judge*—so that you may properly weigh my reasons.

20. *Demand*—ask.

22-23. *Not that... Rome more*—because my love of Rome was greater than my love of Cæsar. Brutus always harps on this theme—that his love of Rome was in excess of his love of Cæsar. In the preceding scene he says : "Pity to the general wrong of Rome.....hath done this deed on Cæsar."

Craik gives a different explanation of this sentence. He takes 'less' to mean 'less than the dear friend of Cæsar' and 'more' to mean 'more than the dear friend of Cæsar.' The whole passage is explained by him as—'Not that I loved

Cæsar less than the dear friend of Cæsar but that I loved Rome more than the dear friend of Cæsar'.

Had you rather—would you wish.

There are two alternatives put before the people by Brutus. Either they will have Cæsar living and lose their freedom, or they will have Cæsar dead and themselves enjoy freedom. Notice that Brutus makes no attempt to stir up the feelings of his hearers. He simply appeals to their reason. That is why his speech produces little effect as compared with that of Antony.

25. *Loved me*—was my friend.

26. *As he was fortunate, I rejoice at it*—I jubilate over every good fortune that he met with in the course of his life; or I am glad to recollect that fortune smiled on him while he was alive.

28—30. *There is tears.....for his ambition*. This is but a paraphrase of what Brutus has said already. Evidently he gains nothing by the repetition of a mere assertion. A specific instance of Cæsar's ambition might have carried some weight with the citizens.

Base—mean. *Would be*—wishes to be.

31. *Bondman*—slave. *If any, speak*—if there is any such, let him speak out. *For him.....offended*—for such a man I have indeed offended.

32. *Rude*—barbarous. *Would not be a Roman*—such a barbarian as to wish not to be a Roman. To be born a Roman is the richest heritage, according to Brutus. Roman 'culture' and Roman 'civilization'—that is what Brutus has in mind.

34. *Vile*—mean; wicked. Here Brutus appeals to the sentiment of patriotism, not knowing that it is too noble to be possessed by the members of the crowd he is addressing. The Roman mob of Cæsar's time was fickle, guided much more by appeals to passions and prejudices than to their love of liberty or love of country.

36. *None, Brutus, none*. The multitude merely acquiesce in what Brutus says. It does not mean that they are "satisfied"

37—38. *I have.. done Brutus*—the punishment inflicted on Cæsar is just what any other man, including myself, would receive if he were guilty of 'ambition' as Cæsar was.

39. *Question of his death*—the facts bearing upon his death; the considerations that justified his murder.

Enrolled—recorded in the rolls, or official documents. *In the Capitol*—in the archives kept in the Capitol.

Seutonius, the historian, tells us that the practice of committing to writing the daily proceedings of the Senate was first started by Cæsar.

40. *Extenuated*—depreciated; undervalued.

Wherein he was worthy—in respect of which he was worthy of admiration.

41. *Enforced*—unduly emphasised.

The idea is that in the records kept in the Capitol the merits of Cæsar have not been minimised and his faults have not been maximised.

43. *Though.....his death*—though he had nothing to do with the death of Cæsar.

44. *Benefit of his dying*—privileges arising from his death.

A place in the commonwealth—a share in the republican government which will now replace the autocracy of Cæsar. Brutus is generous to Antony, but the next moment he is equally generous to the citizens.

45. *As which of you shall not*—as indeed each one of you will also get. Antony would hardly feel flattered in being brought down to the level of the tag-rag people. All the same this is the only bait thrown out to the mob, for which they might have felt satisfied with regard to the death of Cæsar. Unfortunately the thing is put in such a vague manner as to be unintelligible to the mob; and then it is not repeated.

46. *With this I depart*—these are my parting words to you. Brutus brings his speech to an abrupt close. *Lover—friend.*

47. *I have,.....myself*—I shall not spare myself,

48 - 49. *When it.....death*—when the interests of Rome demand my death.

50. *Live, Brutus! live! live!*—*Brutus zind bad*, as an Indian crowd of the modern time would shout. It is clear that Brutus has won the admiration of the people by his disinterestedness. Selflessness is the key-note of the success of a leader of the people. Emerson tells us in his *Essay on Courage* that “there are three qualities which conspicuously attract the wonder and reverence of mankind—disinterestedness, practical power, and courage, and foremost of the three is the first-named.”

51. *Bring him with triumph*—conduct him in a procession.

52. *Give him.....ancestors*—let him be honoured with a statue in his life-time just as his ancestors have had statues for them. To raise a statue to a man is still considered the highest way of doing him honour. The statue of Junius Brutus, the ancestor of Marcus Brutus, had been similarly erected in Rome.

53. *Let him be Cæsar*. Observe this mark of the stupidity of the mob. “Cæsar is dead, long live Cæsar—” that is what they mean. They are very fickle. They are pleased with Brutus because he had done away with Cæsar, and now they wish to put Brutus in Cæsar’s place, and to bring back Cæsar’s autocratic rule. The fact of the matter is that the Roman mob is dead to all sense of liberty. The people cannot do without a Cæsar.

“Whether the third citizen knows it or not, his words sound the knell of the republic; and prove that a monarchy, ‘broad-based upon the people’s will,’ is an established fact in Rome. Brutus’s appeal had gone on the assumption that the people were all as zealous republicans as himself—he had obviously been talking over their heads!

The present words are among the most remarkable in the play—an example of those ‘splendid divinations’ we so often come across in Shakespeare. Could the true inwardness of the situation in Rome have been more simply, more briefly or more convincingly brought home to us?”

53—54. *Cæsar's better parts.....in Brutus*—Brutus shall take Cæsar's place and adorn it better; he has all Cæsar's good qualities minus his vices.

Notice how the people quite miss the point of Brutus's speech. He has been telling them that he slew Cæsar to set Rome free. The multitude do not want freedom of that sort. They want a popular hero dependent on their favour for his power, and obliging them in turn by gifts and games. All candidates for office had to give shows and spectacles to amuse the people and gain their popularity.

55. *With shouts and clamours*—with loud cheers. If Brutus were a mere seeker after power, this would be the time for him to make hay. The more dazzling prospects are at this moment within easy reach of him. But he is selfless—that is his greatest and most valuable merit.

52. *Let me depart alone.* This is the third mistake that Brutus makes: he does not allow the crowd to follow him, but leaves them to hear Antony, and does not stay himself to check whatever mis-statements Antony may make to incite the mob to mutiny.

Think, at the same time, of the other side of the case. Brutus had morally committed himself to allowing Antony to speak at the funeral. Without any idea of self-aggrandizement or self-promotion, he thinks of his engagement to Antony. His last words to the citizens are a personal request to stay and hear what Antony has to say to them. He chooses to depart, for he hates the idea of playing the spy.

60. *Grace to Cæsar's corse*—honour to Cæsar's remains.

Grace his speech—gently and courteously listen to Antony's speech.

61. *Tending to*—being directed to; aiming at extolling.

53. *Not a man depart*—let no one leave the place.

64. *Save I*—except me.

Have spoke—has spoken; has finished his speech.

66. *Go up into the public chair*—ascend the pulpit. *Public chair*—pulpit.

68. *For Brutus' sake*—not for the interest of Brutus, but “thanks to Brutus; through the kindness of Brutus.”

Beholding—beholden; indebted.

71...These remarks of the citizens show us their present feeling. Just now they are all admiration and reverence for Brutus, and cannot tolerate the idea of any body speaking ill of him. We shall, however, see their minds change in the course of Antony's speech.

“On the stage the movements and changing feelings of the mob are brought more clearly before us. At first they are almost threatening in their attitude to Antony; then follows attentive silence, then out-bursts of sorrow; and finally their rage against Brutus and the conspirators breaks out, and they rush off, ripe for mischief.”

Speak no harm—say nothing disparaging.

73. *Blessed*—happy. *That Rome is.....of him*—that we are no longer under the sway of that tyrant.

76. *Friends, etc.* The first word that Antony speaks is significant. It disarms all suspicion. Antony is trying to creep into the favour of the mob. He, therefore, speaks very cautiously at first, for he wishes to rouse the mob without appearing to ‘speak any harm’ of Brutus.

Lend me your ears—listen to me.

77. *To bury Cæsar*—to perform Cæsar's funeral. The Romans of this time used to burn their dead, enclose the ashes in an ornamental urn, and deposit the urn in a tomb built above the ground.

Antony strikes the note of pity and pathos at the very beginning of his speech. There is emphasis on the word ‘bury.’ Antony disclaims all intention of making a speech “tending to Cæsar's glories.” Cæsar shall be buried without even the empty honour of a funeral eulogy—“not to praise him.”

78. *Lives after them*—is remembered after their death.

79. *Interred with their bones*—buried along with their bones, *i. e.*, forgotten soon after their death. The people are in no mood to hear the praises of the man whom they have been

denouncing as a tyrant, and Antony is not the man to say anything unpleasant to his *worthy and gentle* audience.

80. *So let it be with Cæsar*—let Cæsar's good deeds be buried with him : I will not speak of them.

82. *If it were so*—if this were a fact. Antony simply hints at his doubt. He is far from admitting the charge of ambition brought against Cæsar by Brutus. At the same time he does not feel himself in a position to refute the charge boldly and unequivocally. As a matter of fact, the speaker is feeling his way very cautiously.

Grievous fault—serious offence.

83. *And grievously.....answer'd it*—and Cæsar has suffered the extreme penalty of the law for this offence.

Grievously—heavily ; extremely. *Answer'd it*—paid the penalty for it.

84. *Under leave of*—with the permission of. *And the rest*—and his associates.

N. B. Antony was not present when Brutus was delivering his speech to the mob. The question naturally arises—How has he come to know “the head and front” of Brutus's explanation of the “foul deed”? The only possible answer is that Antony had instructed some servant or friend to be present. In the interval between Antony's entrance and Brutus's departure, the dependent informed his master of the main points of Brutus's speech. This way alone can we account for Antony's knowledge that Brutus's justification of his deed was the alleged ambition of Cæsar, for proof of which they had been bidden to “have respect to his honour.”

85—86. These lines are *not* ironical here. Antony is not, at this stage, in a position to speak disparagingly of Brutus and party. He knows if he were to do it, he would bring a hornets' nest about his ears. No doubt when he speaks these lines a little later, they have the touch of a very subtle irony which escapes the multitude. As a matter of fact, each repetition of these lines in Antony's oration carries with it a slightly different shade of irony expressed, of course, by a correspondingly different pronunciation of the expression.

Honourable—honest and virtuous; above reproach.

87. *In*—at or during.

88. *He was.....to me.* From this point Antony begins to speak of Cæsar. The best way of introducing the subject is to start with a statement of his personal relations with the dead man. 'Faithful' and 'just' are innocent adjectives—not to be taken offence at by the conspirators. Nevertheless they help to place Cæsar's character in a favourable light.

91. *Captives*—prisoners of war from foreign countries.

92. *Ransoms*—money paid for the release of prisoners of war, either by their relatives or their countrymen or their government.

General coffers—the state money-chests; the public or government treasury. Antony means that an ambitious man would have kept the money to himself, so that it might help him in his struggle for greater glory and power.

93. *Did this.....ambitious?* Surely, Antony suggest, paying the money into the public treasury, instead of appropriating it to himself, could not be given the name of ambition.

94. *When that* = when.

The poor have.....wept. The sentence means that Cæsar's sympathy ever went out to the poor people whenever they were in trouble.

95. *Ambition.....stuff*—an ambitious man cannot be so tender-hearted as to feel distressed at the misery of the poor.

Stern stuff—literally, harder and tougher material. The metaphorical meaning is that gentleness and kindness would be no ingredient in the composition or make-up of a man of ambition.

97. *And Brutus.....man.* "Antony well knows that there is nothing so effective as the repetition of a supposed truth (with a little added sarcasm each time) to arouse suspicion of it in the hearers."

93. *On the Lupercal*—at the feast of the Lupercalia.

100. *Was this ambition?* Cæsar's refusal of the crown does not look like ambition in him: it is rather a refutation of the charge of ambition brought against him.

Antony knows his business best. He is a typical mob-orator. With the hostile audience in front of him, he, with great adroitness, succeeds in making short work of Brutus's charge against Cæsar. Whereas Brutus had talked of *abstractions*, Antony puts before the mob three *concrete* instances of the absence of ambition in Cæsar.

102. *And, sure,.....man.* Here the irony becomes perceptible.

103. *Disprove*—refute; contradict. Yet he attacks the very pith of Brutus's speech.

104. *What I do know*—the facts of which I have personal knowledge. This dissembled plainness of speech is one of Antony's many cards.

105. *Not without cause*—rightly; you had sufficient cause for the same.

106. *Withholds you*—prevents you. *To mourn*—from mourning.

Antony is here playing upon the popular Cæsar worship that is still not altogether dead. He knows that the name of Cæsar is yet one to conjure with.

107. *O judgment!*.....Here is one of the apostrophes Antony has recourse to in his oration. This is one of the well-known devices of rhetoric. Mob-orators even to-day make frequent use of this trick.

Judgment—reason; good sense; discernment.

Thou art.....beasts—judgment has now become the property of the lower animals. *Brutish*—senseless. Beasts show more judgment than human beings for they are capable of love and gratitude.

The antithesis between "men" and "beasts" is frequent in Shakespeare. Antony means to say here that the Romans have exchanged parts with brutes for the present. It is nothing but a round-about way of making them realise their utter want of *human* feeling.

108. *Bear with me*—have patience with me ; permit me to relieve the sorrow of my heart.

109. *My heart.....with Cæsar*—my heart is overwhelmed with sorrow for Cæsar's death ; my heart is quite wrung with grief at the thought of Cæsar.

110. *And I.....to me*—and I am unable to continue my speech for some time, until I have recovered my self-possession ; let me pause a while till I steady myself.

Antony here skilfully pauses, as if overcome by emotion, to see how the mob are taking his speech. Like a typical platform-speaker that he actually is, Antony frequently pauses to note the effect of his oration, and as soon as he is certain of the people's *sympathy* proceeds to the next rhetorical device that must engage his attention. Unquestionably this is a far more effective pause than that of Brutus. Brutus's pause produces but an answer ; that of Antony arouses the *sympathy* of his hearers. Brutus tries to impress the mob by his *superiority* to sentiment ; Antony impresses them by a *display* of it. He had marked the effect on himself of the sight of the tears of Octavius's servant. He had also profited by what happened at the Lupercal when Cæsar had fallen into a sudden fit of epilepsy. *Passion*, he knows, *is catching*.

111. *Methinks*—not *I think*, but *it seems to me*. *Sayings*—remarks. Notice that the people are veering round in favour of Antony.

112. *Consider.....matter*—take a sane, dispassionate view of the matter.

113. *Has had.....wrong*—has been most unjustly dealt with. *Has he, masters* ? With a view to improve the meaning, other readings have been suggested :

(1) Has he not, masters ?—*Craik*

(2) Ha, has he masters ?—*Little dale*

(3) That he has, masters.—*Mark Hunter*

Masters—the common term of address to a miscellaneous assembly.

114. *I fear.....place*—I am afraid a more cruel tyrant will succeed Cæsar.

115. *Take*—accept.

115—16. *Mark'd ye.....not ambitious.* The leading part that the Fourth Citizen takes in influencing the others, is remarkable. We remember he was quite hostile to Antony at first. Now he pronounces a definite and effective opinion. At the end it is he who heads the riot.

Important. It is to be observed that Shakespeare has here given a wonderful picture of the Roman mob collective as well as individual. The *Irish Monthly* for September, 1896, has a fine analysis of the distinguishing qualities of the four representatives of the Roman mob. The article is from the pen of one F. C. Kolbe, and the relevant part runs thus:—

“Four citizens are taken as the chief spokesmen,—they are the typical moving spirits of a crowd; you find their counterparts in every market-place. Each speaks about a dozen times, and by putting all their speeches together and watching their sequence, a tolerably complete induction can be made. *No. 1 is a practical man and an originator*: all the practical suggestions originate from him and he sticks to his own plans, whatever the others might say; it is he who wants to start a discussion of his own when Antony is going to speak; he assumes the leadership; he never addresses Brutus or Antony or the others do, but speaks always directly to the mob. *No. 2 listens and reflects and is sympathetic*; he does not make suggestions himself, but is very quick to pick up, and carry on, and improve upon suggestions when made by others; *he is a useful echo*; we may note it is he who is most moved by an appeal to the pocket. *Nos. 1 and 2 work together like a voice and a speaking trumpet*; or, to borrow a very different metaphor from history, *No. 1 lays the egg and No. 2 hatches it*, *No. 3 is the type of the personal partisan*; he is *good-natured and responsive*, one of those men who answer when a question is put to nobody in particular; he has a powerful bump of admiration; ideas are nothing to him, persons, every thing; it is men like him that make tyranny possible; with him it is ‘noble Brutus,’ and ‘noble Antony,’ and ‘O royal Cæsar’; it is he who says of Brutus, ‘Let him be Cæsar’;

and his fears are, like his hopes, on men, 'I fear there will be a worse come in his place.' No. 4, too, has a marked personality; he is impatient, hot-tempered, talkative, and suspicious; he also has a strong bump, that of inquisitiveness; he represents the well-known prying tendency of a mob. Such are the men Mark-Antony sets himself to win. He finds them shouting for Brutus and execrating Cæsar. He begins by assuming their attitude,—'for Brutus' sake I am beholding to you' and 'I come to bury Cæsar, not to praise him. His tactics are to overdo their enthusiasm, and thus make them come to question it themselves.'

117. *If it be found so*—if this turn out to be a fact some will dear abide it—the murderers of Cæsar will have to pay a heavy penalty for this deed of theirs.

121. *But—only. The word of.....world—i. e.,* Cæsar was all powerful in the Roman world.

122—23. *Now lies.....him reverence.* Antony now seeks to draw before the people the contrast between what Cæsar was no further back than yesterday, and what he has become now. This also is very clever on the part of Antony. Contrasts are always impressive, and the speaker is determined not to leave even this stone unturned.

None so.....reverence—none is so poor as to do him reverence. That is, there is none here so poor in spirit, so humble and pitiful of heart, as to show him respect. Cf. the proverb, "A living dog is better than a dead lion."

124. *Disposed—inclined. Stir—excite.*

125. *Mutiny and rage*—revolt and wrath. These words have been quoted verbatim from *Plutarch*.

126. *I should.....wrong*—(1) I shall be unjust to Brutus and Cassius by inciting you against them; (2) I shall be guilty of the abuse of the favour done to me by Brutus and Cassius.

127. *Who, you.....men.* This repetition of the expression reduces it to a piece of sheer mockery.

129. *Wrong the dead*—do an injustice to Cæsar. *Wrong myself and you.* Antony implies that through the death of Cæsar, he and the people of Rome have suffered a great wrong. By

identifying himself with the crowd, the orator assures for himself a place in their hearts.

130. *I will wrong*—should be, according to rules of strict grammar, *to wrong*. But the construction of the sentence requires the form in the text.

131. *Parchment*—a kind of tough writing paper made from sheep-skin, and so called because it originally came from Pergamus.

With the seal of Cæsar—bearing his signature. A man's seal affixed to a document goes to prove that it is genuine. The speaker implies that the will is the original will of Cæsar—neither a copy nor a forgery.

132. *Closet*—private chamber. *Will*—testament; a legal document recording a man's disposal of his property after death.

134. *Which, pardon.....to read*. Antony wants to arouse their curiosity all the more by keeping them in suspense with regard to the contents of the will. We can imagine him producing the will for a moment from under his robe, and almost immediately replacing it.

135. *Kiss.....wounds*—pay homage to Cæsar, show their great respect and love for him, by kissing his wounds.

136. *Dip.....blood*—stain their handkerchiefs in his blood as in that of a saint; honour the memory of Cæsar as that of a saint. *Napkins*—handkerchiefs. This is the old meaning of the word, and the only one in which Shakespeare uses it. "In modern English 'napkin' means, more generally, a cloth at which the mouth and hands are wiped during and after meals. The word, in reality, is the diminutive form of the French word *nappe*=a table cloth.

Sacred blood. This suggests that they would revere Cæsar as a martyr.

137. *Yea*—indeed. *For memory*—as a relic or memento.

138. *Mention.....wills*—make a special mention of it in their wills.

139. *Bequeathing it*—leaving it; handing it down. *Rich legacy*—an invaluable heirloom.

140. *Unto their issue*—to their children.

141. *We'll hear.... Antony.* The speaker has succeeded in his object. The citizens now clamour for the will.

143. *Have patience, gentle friends*—forbear a little. 'Gentle friends' indicates intimacy which was simply foreign to the republican Brutus.

144. *Meet*—proper. *It is not.... loved you.* Yet he tells them what he says they should not know. This is a common trick of rhetoricians and lawyers.

145. *You arebut men*—you are not insensible objects, but human beings capable of feeling. Marullus the tribune had called them "blocks, and stones, and worse than senseless things."

147. *Inflame you*—make you furicus. *Make you mad*—drive you to desperation: 'infuriate you.'

148. *You are his heirs*—he has left his property to you.

Notice that Antony tells them in so many words what he professes to conceal. This, as stated above, is a common rhetorical device.

Here Antony uses his master-trick—his trump-card. He knows that the people like nothing better than that they are coming into possession of something. An appeal to their pocket is bound to be the most effective. And when this appeal is made, they rally round Antony.

149. *If you should*—if you were to know that you are Cæsar's heirs.

O, what would come of it—the result of it might be serious trouble, the consequences of which I shudder to think. Very subtly and indirectly Antony is inciting them to violence.

151. *Shall*—here denotes compulsion or command.

152. *Will you....a while?* Antony still keeps them in suspense. This suspense is tantalizing. But he reserves the

'will' to the last. He has something else up his sleeve, and he must exhaust that quarter of his oratory before he reads out Cæsar's will.

153. *O'ershot myself*—gone beyond my licence, or intention.

"In archery," says Wright, "the one who was beaten in shooting was said to be 'over-shot'; so here Antony professes to have overshot himself and defeated his own object."

To tell you—in telling you.

154. *I fear.....men.* This is Antony's last feeler to the people. Furness says of this line: "Here, I think, for the first time Antony uses these words (*i. e.*, 'honourable men') with a distinct sneer; and then fairly hurls the new line in the faces of the crowd."

156. *They.....honourable men!* This is just what Antony wanted; he is now sure of his ground. Observe that the Fourth Citizen is alive now to the irony of the phrase "honourable men."

159. *You will compel me.* This is extremely clever of Antony. He divests himself of responsibility. He can say later on: "I was in danger; I could not refuse!" The fact of the matter is that it is Antony who has compelled them to compel him.

160. *Make a ring about*—stand in a circle round.

161. *And let me.....will.* By taking the mantle off Cæsar's body, Antony aims at more dramatic effect. He summons his best histrionic talents to be equal to this part of his oratory. In the meantime the will slips clean out of the minds of the people. Antony proceeds to point out the various wounds inflicted upon Cæsar by the conspirators. By the way he recalls the staggering glories of Cæsar.

162. *Shall I descend? and will you give me leave?*—have I your permission to come down. This is the affected humility of Antony. While *coming down* the steps of the pulpit, he is in reality *going up* the rungs of the ladder of ambition, for

"Lowliness is young ambition's ladder,"

167. *From*—away from. *Hearse*—coffin. This word, now used of a funeral car, was in Shakespeare's time applied to any bier. The original meaning was 'a triangular harrow.'

168. *Most noble Antony*. It was only a few minutes back 'noble Brutus'; now it is 'most noble Antony.' Popularity, indeed, is coquettish.

169. *Press not so upon me*—do not crowd upon me. Antony wishes as many as possible to see the corpse of Cæsar. That will be helpful to him in creating the effect he desires to create.

170. *Room*—make room. *Bear back*—retreat a few steps. *If you.....tears*—if you are capable of any sorrow at all; if you are not "wood and stones." The emphasis is on 'have.'

172. *Mantle*—robe.

173. *The first.....on*. This is all a flight of imagination. Antony soars; but, like Wordsworth's skylark, he keeps together the "kindred points of heaven and home." In other words, he indulges in this flight of imagination with a view to make his touch more graphic.

174. *'T wasthat*. Even the place and the very time of day are specified. What a masterful orator!

175. *That day—i. e.*, on that day when. *Overcame*—conquered. *The Nervii*—an exceedingly warlike tribe in Gaul. The battle referred to was a terrible one, and took place in B.C. 57. The historical Antony was not present at this battle.

Antony again shows himself very clever. He does not "praise" Cæsar: but in a casual way, as if to show the retentivity of his memory, he reminds the people of one of Cæsar's most glorious victories. While mentioning the history of the mantle, the orator touches a spring that brings back vividly to the minds of the people the most glorious moment in the career of Rome's greatest general. That a robe with these associations should be perforated by Romans claiming to be patriots—that is the point which Antony is driving at.

The introduction of the mantle in the speech serves three important functions: (1) its removal exposes to the view the mangled body of Cæsar; (2) it affords an opportunity for the

mention of the battle with the Nervii ; (3) it leads to a scathing denunciation of those who rent it into shreds with their daggers.

176. *Look in this place.* The following comment on these lines is apposite :—

“ What a connection in which to begin a catalogue of the conspirators ! It is not easy to see by what means the passions of the multitude could have been more effectually worked up against them. Antony was not present at the time of the assassination, and even had he been, he could not have specified details like these. It is all of a piece with the effrontery that runs through the speech from first to last. This passage, however, contains some of the most classical lines in English literature.”

Antony's aim is to excite the pathos of his audience. Here is a vivid and most effective means to that end. The speaker uses the invention of his brain to egg the people on to violent rage against the conspirators by taking this opportunity to name them one by one. The passage reaches its climax in the vituperation of Brutus who is represented in the worst colours.

177. *Rent*—hole ; cut. *Envious*—malicious : spiteful.

178. *Through this*—i. e., through this hole or rent. *Well-beloved*—the bosom friend of Cæsar.

179. *Pluckedaway*—drew off his accursed sword.

180. *Mark how.....it.* As Brutus plunged his dagger in Cæsar's body the blood gushed forth. Of this fact Antony makes a fine picture. He says that the blood of Cæsar flowed out immediately the dagger was pulled out, as if wanting to be satisfied whether it could be Brutus who had stabbed.

181. *As—as if. Rushing out of doors*—coming hastily out of the house.

To be resolved—to make sure ; to be satisfied.

182. *If Brutus.....or no*—whether it was Brutus or some one else who had so cruelly stabbed. *Knock'd*—struck ; stabbed.

181—82. *As rushing... or no.* This "conceit" has been most mercilessly criticised by commentators. The pictorial effect of the line is, however, not to be denied. Brutus's stabbing the body of Cæsar is compared to some one knocking at the door of a house; the blood rushing out of Cæsar's body immediately after the stabbing is compared to the inmate of the house coming hastily out of doors to ascertain whether the person that had knocked was Brutus or some one else.

183. *Cæsar's angel*—as inseparable from Cæsar as his genius or guardian angel. That is, Brutus was as intimate with Cæsar, and as constantly accompanied him, as the spirit (the Genius) who watched over him through life.

Craik's explanation, too, is one not to be summarily dismissed. He interprets the phrase as 'his best beloved friend, his darling.' 'Angel' is a term of endearment still.

184. *Judge, O... loved him!* This suggests that it is not possible for finite man to estimate the infinite love that Cæsar had for Brutus.

185. *This was.....of all*—the wound caused by Brutus was the one that shocked Cæsar most. Double comparatives and double superlatives are common in Shakespeare. The sentence has become proverbial. With the sentiment, compare (*Two Gentlemen of Verona*, V. 4, 71):

"The private wound is deepest: O time most accurst,
Mongst all foes that a friend should be the worst!"

187. *Ingratitude*—i. e., the shock caused by a sense of Brutus's ingratitude to Cæsar. Brutus was indebted to Cæsar for many things. Cæsar had granted him a pardon after the battle of Pharsalia, where he had fought on Pompey's side. He had appointed him Governor of Cisalpine Gaul. He had recently made him the chief prætor of the city. The ingratitude of Brutus broke the heart of Cæsar. He might have resisted the onslaught of other conspirators, but seeing his greatest friend turned foe he had no heart to offer even the least resistance,

Compare the idea with that in these lines from a song in
As You Like It :—

Blow, blow, thou winter wind,

Thou art not so unkind,

As man's *ingratitude* :

.....

Freeze, freeze, thou bitter sky,

Thou dost not bite so nigh

As *benefits forgot* :

.....

.....

Traitors' arms—the murderous attack on him by the conspirators.

188. *Quite vanquish'd him*—completely overpowered him.

Burst his mighty heart—his great heart as it were, cracked suddenly.

189. *Muffling up*—covering; hiding.

190. *Even*—just. *Base*—foot.

191. *Ran blood*—was soaked or drenched in blood.

192. *What a fall was there*—Cæsar's fall was indeed a stupendous fall.

193. *Then I.....fell down*—it involved the fall of the entire body of Roman citizens. Compare the following from *Hamlet* :—

“The cease of majesty

Dies not alone; but, like a gulf, doth draw

What's near it with it : it is a massy wheel,

Fix'd on the summit of the highest mount,

To whose huge spokes ten thousand lesser things

Are mortised and adjoin'd; which, when it falls,

Each small annexment, petty consequence,

Attends the boisterous ruin.”

194. *Bloody treason*—(1) treason which conquered by shedding the blood of Cæsar; (2) traitors with their bloody hands,

Flourish'd—(1) triumphed; (2) flourished the sword.

196. *Dint*—force; impression. It actually means 'shake,' here the 'impression made by the stroke.' Pity is here supposed to touch or smite the heart.

Gracious drops—noble tears; generous tears.

198. *Vesture*—garment; mantle.

Look you here. With these words Antony takes the mantle off, and shows to the people the body of "him who made the will." The tears the citizens have shed so far have been for the rents made in Cæsar's mantle. Now they are shown the very wounds made by the conspirators in the body of Cæsar.

199. *Marr'd*—mangled; disfigured. *With*—by.

200. *Piteous spectacle*—sad sight. Antony has reached now the culminating point of his speech. He has nothing else to say. He, therefore, pauses to see the effect of his speech on the multitude. The cries of the representative citizens indicate how deeply they have been stirred. Antony has completely mastered them.

205. *We will be revenged*—we are determined to take revenge on the conspirators for the murder of Cæsar.

206. *Revenge*..... The people have been wrought into a frenzy. They are now ready to burn, to kill, to destroy anything that comes in their way. This is the fury that manifested itself in the doings of the French revolutionaries. Dickens has given us an almost equally great picture of the Parisian mob in his *Tale of Two Cities*.

About—go about; let us scatter ourselves.

207. *Let not a traitor live*—butcher the whole band of conspirators.

210. *We'll.....die with him.* The hostile multitude have been completely won over by Antony with the magic wand of his oratory. They are in the hollow of his hand, and he can turn them to whatever use he likes.

212. *Flood of mutiny*—outburst of rebellion,

214. *Private griefs*—personal grievances. The implication is that Brutus and Co. have assassinated Cæsar not for "public reasons" but for personal considerations.

216. *With reasons answer you*—convince you or satisfy you with better and stronger reasons.

217. *To steal away your hearts*—to deceive you by working on your feelings ; to wheedle you into giving me your affection and confidence. This is what Antony has actually done—nothing more, nothing less. But he is still playing a part.

218. *I am no orator, as Brutus is.* This is not altogether a bit of modesty on Antony's part. "The perfection of art is to conceal art." He wants the hearers to believe that his oratory is artless and unstudied, the spontaneous gushing-forth of an overfull heart. We know, however, that it is Brutus, not Antony, who is the 'plain, blunt man.'

219. *Plain*—simple. *Blunt*—out-spoken; straight forward. Antony would have the citizens look upon him as one of them and like them.

220 - 21. *That they... of him*—Brutus and Cassius who gave me permission to address you knew of this shortcomings in me—they saw to it that the funeral speech should be delivered by one who could do little harm to their cause.

MacCallum is perfectly justified in speaking of the "sublime effrontery of these words of Antony."

221. *Public leave*—permission to speak in public.

222. *Wit*—intelligence; strength of understanding. *Words*—command over language. *Worth*—ability.

223. *Action*—appropriate gestures and movements with which the orator accompanies his speech. *Utterance*—gift of eloquence. *Power of speech*—good elocution; good delivery.

"The artful speaker," says Steeven, "was surely designed, with affected modesty, to represent himself as one who had neither *wit* (i. e., strength of understanding), persuasive language, weight of character, graceful action, nor harmony of voice to influence the minds of the people."

224. *Stir men's blood*—to influence the passions and feelings of men.

Speak right on—say whatever comes in my mind, without skill or premeditation.

226. *Sweet*—dear. *Poor dumb mouths*—the wounds of Cæsar that are spoken of as 'dumb mouths,' for they make speechless appeals to Antony.

227. *Bid them.....for me*—ask the wounds of Cæsar to address that appeal to your heart, which I am unable to do for lack of oratorical powers.

Were I Brutus—if I had the eloquence of Brutus ; had I Brutus's oratory.

228—29. *There werespirits*—in that case I could excite your feelings. *Ruffle up*—excite.

229—30. *Put a tongue.....Cæsar*—cause or enable every wound of Cæsar to make a stirring appeal to your sentiment and passions.

Move—excite.

231. *Stones of Rome*—even inanimate objects of Rome.

227—31. *But were I Brutus.....mutiny.*

Antony regrets that he has no gift of oratory like Brutus. If he had the eloquence of Brutus, he would stir up the feelings of the audience, he would give a voice and tongue to every wound of Cæsar so that even the inanimate objects of Rome would have risen in revolt and would not have allowed the conspirators to go scot free. The idea is that if the stones of Rome will feel for Cæsar and express that feeling in action, then there can be nothing when men will not do to avenge the death of Cæsar.

236. *You go what*—you are proceeding to do things, the consequences of which you are unable to foresee. Antony wants them to proceed with a definite idea of what they are to do, and why.

237. *Wherein.....loves*—what services has Cæsar rendered to the public that you seek to take revenge upon his passions.

Wherein—in what. *Loves*—(1) your manifestations of love ; or (2) the love of you all.

243. *Several*—individual. *Drachmas*—a Greek coin of about the value of a Roman denarius, worth, in Indian money, about ten annas. *Seventy-five drachmas*—would be, during those days a large sum to a poor man at Rome.

244. *We'll revenge his death.* The prospect of seventy-five drachmas coming into the pocket of each one of the Roman citizens, puts fresh energy into him for avenging the death of Cæsar. For the conspirators, then, it is all the worse.

245. *Royal Cæsar.* Cæsar is royal because of his lavish liberality.

248. *Walks*—promenades.

249. *Arbours*—shady bowers in a garden. *Orchards*—gardens.

250. *On this side Tiber*—i. e., the Forum side. As a matter of fact Cæsar's gardens were on the other side of Tiber. Plutarch made this mistake, and Shakespeare borrowed profusely from Plutarch for this play.

251. *Common pleasures*—public pleasure-grounds.

252. *To walk.....yourselves*—in which you may walk about and refresh of ourselves.

253. *Here was a Cæsar*—this was the sort of man that Cæsar was.

When comes such another ?—it is impossible to replace him.

255. *Holy place*—sacred crematoriums. This was the place, near the Forums where stood formerly the Regias a building of the highest sanctity.

255. *Brands*—burning faggots snatched from the funeral pyre.

259. *Pluck down*—pull down; tear down.

260. *Forms*—seats used when the law-courts were sitting.

261. *Let it work*—let the spirit I have aroused have its way; leave the fury of the mob to produce its effects.

Mischief, thou art afoot—the mischievous tendencies of the mob are in full play. Mischief is personified here—the goddess Ate, when he had already invoked.

262. *Take thou... wilt*—let the mob vent this mischievous tendencies in any manner they like. Antony will now wait, and watch this doings.

How now?—what do you want? Antony's sharp tone is accounted for by the nervousness and exhaustion of the speaker after the stern and action of his oration.

266. *Will I straight*—shall I go direct.

267. *Upon a wish*—just at the moment I wanted him; exactly when wished for.

Fortune is merry—good luck seems to be with us just now; we are in the good graces of fortune at this time.

"Antony was given to games and was, as we know, up o' nights gambling among other things. Hence he believes especially in fortune, or luck, to whom, as a goddess, the Romans had built a temple."

268. *In this mood*—'in the giving vein.'

270. *Are rid*—have ridden. *Like mad men*—in mad haste.

271. *Belike*—perhaps; probably. *Notice of*—information about.

272. *How... them*—how I had missed them. *Bring me*—conduct me; lead me.

SCENE III.

Summary. At the end of Antony's speech, the Roman citizens, who have been worked up into a frenzy, rush along one of the streets. They come across one Cinna. They at once challenge him, and when they learn that his name is Cinna they take him to be Cinna the conspirator. The poor fellow protests in vain that he is Cinna the poet. "No matter if he is a poet, his name is Cinna; tear him for his bad verses"—cry the citizens. Their fury has been kindled by Antony's speech, and they wreak it upon the first victim that they come across.

Borrowings from Plutarch.

From Plutarch Shakespeare obtained the incidents of

(1) The dream of Cinna.

(2) His murder.

(1) "There was one of Cæsar's friends called Cinna, that had a marvellous strange and terrible dream the night before. He dreamed that Cæsar had him to supper, and that he refused and would not go: then that Cæsar took him by the hand, and led him against his will."—*Life of Cæsar*.

(2) When he came thither (into the market-place), one of the mean sort asked him what his name was? He was straight called by his name. The first man told it to other, and that unto another, so that it ran straight through them all, that he was one of them that murdered Cæsar (for indeed one of the traitors to Cæsar was also called Cinna as himself), wherefore taking him for Cinna the murderer, they fell upon him with such fury that they presently dispatched him in the market-place."—*Life of Cæsar*.

Deviations from Plutarch.

(1) The dream of Cinna occurs in a different connection; Shakespeare makes it precede his death.

(2) The comic touch which is imparted to the incident of Cæsar's death is Shakespeare's own.

Dramatic Significance.

This brief scene is not strictly necessary to the dramatic action, and is often excluded from the modern stage. It is not, on that account, a superfluity. As a matter of fact, Shakespeare has given us no useless scene in any one of the thirty-seven plays that he wrote. Although not connected directly and closely with the main action of this tragedy, the scene carries with it its own justification. It is not without some dramatic propriety.

Shakespeare has observed in his dramas the principle of contrast that plays such a prominent and important part in nature and human life. He broke loose from the conventions of classical drama. The writers of the classical drama give us either pure comedies or pure tragedies. That, as is obvious, is not a true representation of life. In the world we inhabit, sun and shade exist side by side, and gaiety and gloom are often together. No one man's life is tragic or comic throughout. Consequently we find comic scenes in the tragedies of Shakespeare, and tragic scenes in his comedies are not uncommon. From the artistic point of view even, such a mixture is very useful. A tragic scene heightens the comic effect by juxtaposition, and a comic episode in a tragic play makes the shades thick and heavy. From another standpoint too, this variety is very beneficial: it is the spice of the stage. Shakespeare never lost sight of his audiences. Too much of tragedy or too much of comedy on the stage is bound to tax the patience of the spectators.

The present scene is important when viewed from the angle of vision stated above. It is one of the side-scenes that we are familiar with in connection with our study of the Shakespearean Drama. It indicates a distinct pause in the action of the play, and marks an interval of time during which Brutus and Cassius make a journey. The main characters do not appear here, but we are told by the dialogue and deeds of less important persons what is happening with regard to them. It relieves the tension upon our feelings caused by Antony's great speech. It serves to afford us a little comic bye-play. Though it is

tragic enough for Cinna, we cannot help laughing at the luckless poet and the absurd questions of the infuriated mob, their attempts at shrewdness and caution, and his futile efforts to answer them in "one and the same breath."

The scene also lets us see the effect produced by Antony's speech. The curtain rises for a moment, and we see the populace at their nefarious business. It is "mischief" afoot, taking what course it will. We are shown, too, the state of lawlessness and violence prevailing in Rome. Chaos reigns, and mob-rule prevails. This prepares us for the subsequent scenes where the conspirators are pursued beyond the walls of Rome.

We are told more about the Roman mob. In addition to the numerous features of mob mentality already portrayed, we are furnished here another well-known trait. The tigerish quality of the tag-rag people is brought out here with wonderful effect. The monster in them is in evidence here. When popular passions run high like this, no discrimination is made between the guilty and the innocent. We know Cinna is guiltless, but it is his misfortune that he has encountered the Roman mob at the white heat of their fury. True, Shakespeare has made his citizens act more irrationally than his original permits. In *Plutarch*, it appears that there was a *bona-fide* misunderstanding on the part of the mob—it was a mere case of mistaken identity. Shakespeare's rioters 'tear' the poet merely on account of his name, and because his verses are probably bad. In my opinion it is a beauty rather than a blemish. We realise in our heart of hearts that that is how mobs would and do behave in similar circumstances. When once their feelings and passions are inflamed, *they know no law and respect no logic*. With this insight into human nature, Shakespeare paints the mob-fury and mob-hatred as it is, and as it should be, under the influence of violent passions.

Notes, Explanations, References, etc.

1. *Tonight*—last night. *Feast with Cæsar*. Of course he dreamt of feasting with Cæsar dead. It was an ominous dream, no doubt.

2. *Things unlucky.....fantasy*—ominous presentments weigh heavy upon my mind. We in India still believe that dreaming of banquets forebodes misfortune.

Things unlucky—evil forebodings. *Charge*—burden ; fill ; haunt. *Fantasy*—fancy or imagination.

3. *Will*—wish ; inclination. *Wander forth of doors*—go out of doors.

4. *Something*—some mysterious agency ; some unknown impulse. It is in reality his own fate which he cannot but follow blindly.

Leads me forth—goads me on ; draws me out of my house.

8. *Are you a married man, or bachelor* ? Notice the absurdity and ridiculousness of the question. Yet this is what actually happens under *mobocracy*.

9. *Directly*--in a straightforward manner; without evasion.

11. *Wisely*—with the best of our intelligence.

12. *Truly*—truthfully; without keeping any fact back.

You are best—it were best for you ; it would be best for you to speak the truth if you value your own safety.

13. *What is my name* ?—This is exactly like a poet who is but a sort of philosopher. Cinna is not aware of the exact mood of his questioners, and therefore takes the whole thing non-seriously.

16. *Wisely*. The word may be taken as referring to his mode of answering or to the fact that a single life is a wise course to adopt.

18. *That's.....to say*—that amounts to saying.

19. *You'll bear me a bang for that*—I'll see that you bear a blow for that insolent remark ; you will receive a blow from me for saying so.

The mob have no sense of justice or fairness. They are out for finding fault. Any hole would do for picking.

20. *Proceed*—go on with your answers to the other questions.

21. *Directly*—either (1) answering you in a straightforward manner; or (2) immediately (with reference to his going to Cæsar's funeral).

24. *That matter*—that question; that part of the subject.

28. *For*—as for.

31. *Tear him.....verses*. The brute in the mob is aroused. They are blind to all notions of decency and propriety. To them, now that they are under the sway of violent passion, any reason comes handy. Marvellous Shakespeare! What a picture of the blood-thirsty mob has he drawn here!

“The blackest action committed by the people, in all Shakespeare's Roman plays, is the murder of the poet Cinna in the midst of the tumult. The incident is given in Plutarch but in his account the crime, as perpetuated by the populace whom Antony had worked up into wild excitement, is of a most ordinary, and so to speak, consistent character. It is a very deplorable occurrence, but it is not an odious or a vile one, outraging all feeling and reasonShakespeare, a bolder and more searching anatomist of the human monster, has added a refinement of cruelty and folly to their crime, knowing well what the mob is capable of in its intoxication on the day of revolution and he shows us the amazing unreasonableness, and lets us hear the loud bursts of stupid and ferocious laughter of a populace in revolt who are perfectly aware of what they are doing, and who, without the excuse of a mistake as to the poor wretch's identity, tear him to pieces in a most light-hearted manner as a punishment for bearing a name grown distasteful to them.”
—*Stapfer*

33—34. *Pluck but.....going*—let the man be killed for his name. Simply because he bears a name that belongs to one of the conspirators, he is being sent to his last account. Notice the grim cruelty of the suggestion —“Pluck but his name out of his heart.”

Turn him going—pack him off.

36. *To Brutus'*—i. e., to Brutus's house.

Burn all—burn everything on the way.

ACT IV

SCENE I

Summary. Cæsar being dead, and Brutus with his associates having sought safety in flight, Antony, Octavius, and Lepidus—now the three strongest men in Rome—are met together to form an alliance which is famous in history as the second triumvirate. They are engaged in drawing up a list of proscriptions. On the demand of Octavius, Lepidus's brother is pricked down, but Lepidus consents to it provided Publius, Antony's sister's son, dies too. Antony airily damns him with a spot. Thus a number of senators are condemned to death by them.

Lepidus is then sent to fetch Cæsar's will, and at his departure Antony expresses the contempt he feels for his character. The old triumvir is described as a slight unmeritable man, meet to be sent on errands. Antony likens him to an ass. An ass carries a load of gold; he simply toils and drudges under the weight, but has no share in the precious metal; he will be either led or driven as his master pleases; and when the destination is reached, he will be relieved of his load of gold and discharged to feed on the common pasture ground. In the same way, says Antony, Lepidus will share the slander for the wrong-doing of the triumvirs, will have no initiative or independence of his own, and, when he will have completely served their purpose, will be divested of his honour and dignity. Lepidus is further described as a barren-spirited fellow—one that feeds on "objects, arts, and imitations".

Octavius is not of Antony's view in the matter, but he has at last to yield the point to Antony. They next talk of the measures to be adopted to beat back the enemies who are raising forces.

Borrowings from Plutarch.

(1) The meeting of the triumvirate.

"After that, these three, Octavius Cæsar, Antonius, and Lepidus, made an agreement between themselves, and by those articles divided the provinces belonging to the empire of Rome among themselves, and did set up bills of proscription and outlawry, condemning two hundred of the noblest men of Rome to suffer death, among the number Cicero was one."

—*Life of Brutus*

(2) The proscriptions.

"Thereupon all three met together..... Now as touching all other matters they were easily agreed, and did divide all the empire of Rome between them, as if it had been their own inheritance. But yet they could hardly agree whom they would put to death: for every one of them would kill their enemies and save their kinsmen and friends. Yet at length giving place to their greedy desire to be revenged of their enemies, they spurned all reverence of blood, and holiness of friendship at their feet. For Cæsar left Cicero to Antonius' will, Antonius also forsook Lucius Cæsar, who was his uncle by his mother: and both of them together suffered Lepidus to kill his own brother Paulus. Yet some writers affirm that Cæsar and Antonius requested Paulus might be slain and that Lepidus was contented with it."—*Life of Antony*.

(3) Levying of powers by Brutus and Cassius.

"So they (Brutus and Cassius) were marvellous joyful, and no less courageous, when they saw the great armies together which they had both levied: considering that they departed out of Italy like naked and poor banished men, without armour and money, not having any things ready nor soldiers about them, nor any one town at their commandment; yet notwithstanding in a short time after they were now met together, having ships, money, soldiers enough, both footmen and horsemen, to fight for the empire of Rome."

Deviations from Plutarch.

(1) According to Plutarch, the meeting of the triumvirate took place "in an island environed round about with a little

river," and lasted three days together. Shakespeare makes the triumvirs meet in Rome. Historians tell us that this meeting was held on an island in the river Rhenus near Bononia (modern Bologna) and more than eighteen months after the incidents described in the last Act.

(2) Plutarch makes Antony's uncle the victim of the proscription. Shakespeare assigns that fate to his nephew.

(3) For dramatic reasons, Shakespeare has, at this stage in the play, considerably wrested history to his authority. We hear nothing of the struggle between Octavius and Antony, of Antony's defeat and subsequent alliance with Lepidus, of Octavius's breach with the Senate, and his final patching up of his quarrel with Antony in what is known as the second triumvirate. Shakespeare leaves out these months of struggle in the interest of the dramatic unity, and brings us in this scene to the meeting of the triumvirate.

Dramatic Significance.

Time. From history we learn that a very considerable interval has elapsed since the murder of Cæsar. But the impression we receive from the play is that the present conference follows close upon the funeral oration of Antony. Thus the employment of double time is once more strikingly illustrated, especially at the end of the scene, where we are told that Brutus and Cassius are already 'levying powers.'

General Criticism. Things seem to be settling down now. The hustle and commotion of the riot, consequent upon the speech of Antony, is at an end. We see the new government of Rome at work. "The emotional strain," remarks Moulton, "now ceases and, as in the first stage, the passion is of the calmer order; the calmness in this case is of pity balanced by a sense of justice. From the opening of the Fourth Act the decline in the justification of the conspirators is intimated by the logic of events. The first scene exhibits to us the triumvirate that now governs Rome, and shows that in this triumvirate Antony is supreme; with the man who is the embodiment of the reaction thus appearing at the head of the world, the fall of the conspirators is seen to be inevitable." It is but with a languid interest that we follow the events till the

battle of Philippi which is to decide the fate of the warring factions.

This little scene is important in senses more than one. In the first place, it pictures the new order of things established in Rome after the assassination of Cæsar. Secondly, through this means it prepares us for the transfer of interest and sympathy from Antony to the two leaders of the conspirators. The proscriptions with which the triumvirs commence deprives them of all moral superiority over the so-called traitors and murderers they are arrayed against. The difference between the two parties is the difference between half a dozen and six, as far as tyranny is concerned. Cæsar, when all is said, was a tyrant only in *pose*—the triumvirs here prove themselves tyrants in fact. "These *vultures*," says Kreysing of the usurpers, "have stepped into the place of one *eagle*." Moreover the little delicacy they show in tampering with the will of Cæsar—"cutting off some charge in legacies"—proves beyond any shadow of doubt that their cause no longer remains sacred. This transfer of sympathy is essential, for in the latter half of Act III., Antony carries away all our sympathy as he does that of the citizens. In the subsequent scenes we are required to interest ourselves, chiefly and with due regard to propriety, in the fortunes of Brutus and Cassius. "This the present scene helps us to do, for although we are now completely dis-illusioned as to the justice of the conspirators' cause, the men themselves, even in the midst of their mutual incriminations, stand out in favourable contrast with their leading opponent, the cold calculating politician, unscrupulous in his discharge of public trust (Cæsar's legacies), ungenerous and unjust to his colleagues."

In the next place, this scene supplies us with some information that is essential. The last we heard of the conspirators, was that they had "rid" like mad men out of the city of Rome. In this scene we learn that they are 'levying powers,' and we are thus prepared to find them in the second scene of this Act in command of organised forces.

From the character point of view, this scene is of considerable interest. Octavius—a new character altogether—is here introduced. He is about nineteen at this time. But he gives

evidence of a fairly strong character. Although Antony is the supreme man of the triumvirate, we have in this scene an indication of the genius and strength of character of Octavius. Lepidus gives up brother, Antony, his sister's son. No friend is, however, demanded of Octavius as a sacrifice. Again Octavius cautiously guards himself against giving an unlimited assent to Antony's denunciation of Lepidus. In the concluding words of the scene there is warning that Octavius is prepared against Antony's game of double dealing in case it is practiced upon him. A much greater interest centres round the character of Antony, and we see entirely different aspects of him. He is no longer the indolent man of luxury, the devoted and self-sacrificing friend, the fiery orator, the consummate demagogue. We see him here in the role of a cold calculating politician, unscrupulous and ambitious—one who regards men as mere tools to be used while they can serve his purposes, and then to be left in the lurch.

Notes, Explanations, References, etc.

1. *These many*—so many as have been named. *Shall die*—have been condemned to death. Antony, the powerful and ambitious man of politics, seems to be taking a greater interest in the matter than Octavius or Lepidus.

Prick'd—marked down; ticked off.

2. *Your brother*. His name was Lucius Aemilius Paulus. He joined the senatorial party after the assassination of Cæsar. Though condemned to death, he was allowed to escape.

Consent you?—do you agree?

4. *Upon condition*—provided that.

Publius. Shakespeare does not follow history here. The person proscribed was Lucius Cæsar, brother of Antony's mother. But the point is not important. What Shakespeare wishes to emphasise is the callous indifference of the usurpers to the fate of their own kith and kin.

N. B. Notice the spirit of bargaining. Each of the triumvirs had to sacrifice some friend or relative to please his colleagues. Thus Octavius had to give up Cicero (not mentioned by Shakespeare until later on) whose life he was anxious to save; Lepidus, his brother; Antony, his uncle.

6. *He shall not live*—I agree to his death; he shall not be spared. *With a spot*—i. e., by pricking his name. *Damn*—condemn him to death.

With a.....damn him. Observe Antony's heartlessness in the matter of the fate of his kinsman.

7. *Go you to Cæsar's house.* This line makes it clear that the meeting takes place in Rome.

8. *Determine*—decide.

9. *To cut off.....legacies*—to cut down some of the legacies; to diminish some of our expenses by cancelling certain legacies. They wish to pay out less than the true amount, and appropriate the difference to themselves.

Charge—a technical word meaning burden or due or obligation; here, items of expenditure.

Legacies—sums of money or articles given by will.

11. *Or*—either.

12. *Slight*—worthless. *Unmeritable*—undeserving; without merit.

Slight unmeritable man—man of no worth and no consequence. Antony employed Lepidus as a tool against Octavius; now he wants to toss him off lest Octavius should make similar use of him.

13. *Meet*—fit. *To be sent on errands*—to serve as an errand-boy; to be used as a menial servant. *Errand*—short journey on which an inferior is sent to carry message, etc.

Fit—proper.

14. *The three-fold world divided*—that is, a three-fold division of the Roman world. According to Verity 'three-fold' refers to Europe, Africa, and Asia. The triumvirs divided among themselves the provinces of the Roman empire.

He should stand—that he should have a place as; should be admitted as.

15. *One of the three*—one of the triumvirate.

So you thought him — either (1) you did consider him fit to be one of the triumvirs, or (2) that was your opinion ('slight unmeritable man') of him, and yet etc., etc.

16. *Took his voice* — took his vote or opinion; consulted him as to.

Pricked to die — condemned to death.

17. *In* — in drawing up. *Black sentence* — fatal list of punishments.

Proscription. The Roman 'proscription' was an official list of those who were condemned to death and whose property was to be a forfeit to the State. It was exhibited in the Forum for public inspection, and rewards were offered to those who took the lives of the condemned. There are two examples of proscription in Roman history: Sulla's in 82 B. C., and the one referred to here.

18. *I have.....than you* — I have, as we say now-a-days, eaten more onion than you; I am older and more experienced. Antony was about twenty years older than Octavius, who was at this time about nineteen.

19. *Lay* — bestow. *These honours* — a share in the three-fold division of the Roman world and the office of triumvir.

20. *To ease ourselves* — to relieve ourselves. *Diverse slanderous loads* — sundry loads of abusive attacks; the scurrilous abuses that will be heaped upon us.

To ease.....loads. They are to make use of Lepidus as a scapegoat. Lepidus shall be made to appear, in the eyes of the people, responsible for those confiscations and proscriptions which cause men to abuse and slander them.

21. *He shall.....gold* — he will suffer all the odium of his position without enjoying any of the advantages. The ass has no claim to the gold he carries from one place to another. Lepidus is here compared to an ass.

22. *To groan.....business* — to do all the drudgery connected with his office. *Business* — work; office.

23. *Either led or driven as we point the way* — he will act only under our instructions; he will do whatever we tell him and in the way we direct. The ass has no option of his own: he must follow the directions of his master.

24. *And having.....will*—and when he has carried out our instructions to the full; and when he has served our purpose in the way we desire.

25. *Then.....him off*—we shall strip him of his honours and expel him from his office. The ass has no share in the gold he carries on his back. After the destination is reached, the load of gold is taken off his back.

26. *Empty ass*—the ass from whose back the load of gold has been taken off. *To shake his ears*—a very vivid and pictorial touch. The phrase is descriptive of the action of a pony, or a pack-mule, when relieved of load at the end of the day's march.

27. *Grazed in commons*—graze on the common land, a figurative way of saying "go back and become one of the multitude."

In commons—on the common grazing-ground. Most villages in India had at one time—it is a pity the thing has fast disappeared—open grassy tracts of land where any one—whether he happened to be an agriculturist or non-agriculturist—could graze his animals. These open spaces covered with grass, being common to all, were called "commons."

22—27. *He shall but.....commons.*

Octavius, Antony, and Lepidus form the second triumvirate. They draw up the list of proscriptions. After this is done, Antony sends Lepidus to Cæsar's house to fetch Cæsar's will. While Lepidus is gone, Antony expresses his great contempt for the man. And now that he can be of no further use to him, Antony wants to get rid of him. He likens Lepidus to an ass. An ass carries a load of gold. What the ass has to do is simply to toil and drudge under the weight; but he has no share in the gold itself. He will be either led or driven as his master pleases; and when the destination is reached, he will be relieved of his load of gold, and discharged to feed on the common pasture-ground. Similarly Lepidus will be employed to bear the burden of slander for the wrong-doings of the triumvirs. He will have no initiative or independence of his own, but will be at the beck and call of Antony and Octavius. And when he has completely served their ends, he will be divested

of his honour and sent packing to find his own level among the multitude.

28. *Tried*—experienced. *Valiant*—brave.

29. *So is my horse*—my horse is a brave animal and has had experience of war but that does not entitle him to a share of the government. Notice that Antony has the utmost contempt for Lepidus.

30. *Appoint*—allot; assign. *Store of provender*—plenty of forage.

32. *To wind*—to turn; to wheel; to “obey the guides.”

Directly on—straight on.

33. *His corporal motion*—every movement of his body.

Govern'd by my spirit—being directed by my will.

34. *In some taste*—to some extent; in a way. *But so*—merely similar to the horse.

35. *He must.....go forth*—he has no capacity for independent action; he must be in the leading-strings of some masterful man.

36. *Barren-spirited fellow*—a man whose mind produces no ideas; one without original ideas. *Feeds on*—is satisfied with.

37. *Objects, arts, imitations*. This is the folio reading. Other readings too have been proposed.

Objects—things which catch his eye. The implication is that Lepidus does not go into things deeply.

Arts—*i. e.*, objects “twice removed from reality,” as Plato calls them.

Imitations—*i. e.*, substitutes for the real things; cheap imitations of more valuable stuff.

In some editions there is ‘*abjects*’ in place of ‘*objects*.’ *Abjects* are things thrown away—from Latin *abieci*.

If ‘*orts*’ is read for ‘*arts*,’ the meaning is ‘stale things’. *Orts*—fragments left over after a meal.

36. *Out of use*—no longer used by other people. *Staled by other men*—made commonplace, and so distasteful to men of decency and discrimination.

39. *Begin his fashion*—became fashionable with him.

40. *Property*—tool ; 'mere appendage, to help us in the parts we are acting.'

36-40. *A barren-spirited...property*. The idea of these lines has been thus expanded by an editor :— "He has no ideas of his own, nor are his surroundings or possessions in any way characteristic of himself ; he is satisfied with the results of other people's originality (arts) and second-hand imitations, such as have gone quite out of fashion (out of use) and become commonplace (stal'd) by general use ; but to him they appear the latest fashion, quite new and charming ; in fact he cannot be said to own things at all, for he never makes them his own as a man of character does ; he is as much a thing, a property, as they are with no creative energy in him."

Antony means to say that Lepidus is a kind of Polonius or Justice Shallow, meant to be the tool of others and a very poor one at that. Lepidus is a second-rate fellow—one who copies others and is very dull even at copying, for he copies not the newest things, but things old, commonplace and gone out of use

41. *Listen*—listen to. *Great things*—things of great importance ; things that touch us home.

42. *Levying powers*—collecting or raising forces. *Powers*—troops ; forces.

Straight—instantly. *Make head*—prepare for war.

43. *Let our.....be combined*—let our allies be brought together. *Alliance*—abstract for concrete—allies.

44. *Our best friends made*—(1) let our most faithful friends be made secure ; (2) "let those who are likely to be most useful to us be made our friends"

Stretch'd out—utilized to their utmost extent.

45. *Presently*—immediately. *Go sit in council*—hold a council of war.

46. *How*—in what way or form. *Covert*—secret.

How.....disclosed—how the secret designs of our enemies may be laid bare.

47. *Open perils*—obvious dangers. *Surest answered*—met most successfully.

48. *At the stake*—in a perilous situation, here closely pressed on all sides.

49. *Bay'd about*—literally 'barked at.' *With*—by.

The metaphor in these lines is from the popular sport of bear-baiting. A bear was tied to a post fixed inside a pit, with a rope long enough to allow him to dash against the dogs set on to attack him on all sides. The poor animal, after fighting against many enemies for some time, was torn to pieces.

50. *Some that smile*—those who affect friendship for us.

50—51. *Have in . . . mischiefs*—are only enemies in disguise; harbour in their hearts innumerable, most mischievous designs against us.

SCENE II.

Summary. We are now transported from Rome to the camp of Brutus in Sardis. Brutus is waiting in his tent for Cassius. Lucilius, whom he had sent to Cassius, returns and reports that Cassius has behaved towards him rather coldly. Pindarus, who bears the greetings of Cassius to Brutus, arrives, and is soon followed by Cassius himself. The first word that Cassius utters on entering the tent is about their quarrel. But as this wrangling appears to be rather unseemly in the presence of their troops, the soldiers are bidden to move off. Brutus and Cassius are left alone, and freely talk out their grievances. The quarrel actual forms the subject matter of the scene that follows.

Borrowings from Plutarch.

(1) From Plutarch Shakespeare learnt that Cassius went to Sardis to meet Brutus.

"About that time Brutus went to pray Cassius to come to the city of Sardis, and so he did. Brutus, understanding of his coming, went to meet him with all his friends."

—*Life of Brutus.*

Deviations from Plutarch.

(1) Some of the characters as Lucilius, Titinius, etc., are Shakespeare's creations.

(2) Shakespeare has made some departures from Plutarch in order to put successfully into drama the borrowed material. For instance, Shakespeare makes the 'noting' of Lucius Pella one of the causes of the quarrel between Brutus and Cassius. According to Plutarch, the 'noting' of Lucius Pella took place after the quarrel and the reconciliation.

Dramatic Significance.

This short scene is preliminary to the next. That is perhaps the best and the most that can be said about it. The fact of the matter is that the interest of the play has flagged after

the oration of Antony. If that great speech had been followed immediately by the contest of the two political parties, that would have sustained the interest; but there is an interval of two Acts before the fate of the Republicans and Cæsarism is decided.

This is the first change of locality in the play. All the preceeding scenes take place in Rome. This also is the first occasion when it is necessary for us to imagine the passing of a certain period of time since Brutus and Cassius left Rome. We are shown that they have been "levying powers" throughout Asia Minor and Syria preparatory to crossing over to Macedonia and thence striking at Italy.

In the foregoing scene we saw wherein lay the strength of the Cæsarians; in the present scene we see wherein lies the weakness of the Republicans. A great misunderstanding has arisen between the leaders of the republican forces. This misunderstanding is inevitable in view of the different natures of the two leaders. Moreover this is nothing new. When we first met them, there was a cloud come between them. Cassius was complaining of Brutus's coldness towards him. Here the boot is on the other leg: Brutus makes a similar complaint about Cassius whom he describes as "a hot friend cooling." Antony and Octavius are clever politicians as well as veteran generals; each is alive to a sense of the value and support of the other. Brutus and Cassius are ill-matched. They are moved by different motives, and cannot run well in harmony. One thing, however, is clear with regard to both the parties: the power of cohesion in Rome—that existed before in the person of Cæsar—is gone.

Notes, Explanations, References, etc.

Stage Direction. Sardis, once a great city of Lydia in Asia Minor. It is now a heap of ruins. In the dramatist's imagination, Sardis seems to be situated somewhere in the neighbourhood of Philippi.

1. *Stand, ho!*—"halt!"—the modern term used by sentinels in challenging a passer-by.

2. *Give the word*—pass the word or order along the line. *The word*—the pass-word. Lucilius who has just returned repeats the command of Brutus to the soldiers behind him.

3. *Lucilius* is a friend of Brutus. *Is.....near?*—has he arrived; is he at hand? It should be remembered that *Lucilius* had been sent by Brutus to Cassius.

4. *At hand* - near. *Pindarus*—as we learn from the third scene of the last Act, is Cassius's bondman. He helped Cassius to rid himself of his life when he lost all hope of victory in the battle of Philippi.

5. *To do you salutation*—to greet you; to pay you his master's respects.

From his master—on behalf of his master.

6. *Well*—in a friendly fashion. It is not quite clear what is at the back of Brutus's mind. Is he really pleased with the greeting? Or is he merely sarcastic? His remarks a little later indicate that he feels yet the smart of Cassius's wrongdoing.

7. *In his own change*—owing to change of feeling on his own part; owing to his altered behaviour towards me.

Or by ill officers—being misled or ill-advised by bad officers.

8—9. *Worthy cause*—sufficient reason; good grounds. *To wish things done, undone*—to repent of what I have done, viz., of my having joined Cassius in his conspiracy against Cæsar.

10. *I shall be satisfied*—I will have the matter cleared up; he will no doubt explain all to me.

12. *Such as he is*—what he really is. *Full of regard and honour*—worthy of respect and esteem.

13. *He is not doubted*—I do not mistrust him. Brutus does not want *Pindarus* to imagine he suspects his master, Cassius.

A word—let me have a word with you.

14. *How he received you*—whether he received you coldly or warmly.

Let me be resolved—let me be satisfied on that point.

15. *With courtesy and with respect enough*—there was no lack of formal courtesy in his reception of me.

16. *Familiar instances*—proofs of familiarity; such pressing of friendly attentions upon me; token of intimacy.

17. *Free and friendly conference*—heart-to-heart talk with which one friend entertains another.

18. *As he.....old*—with which he used to welcome us formerly.

19. *Hot*—intimate; ardent. *Cooling*—becoming indifferent.

Ever note—you will always observe or notice.

20. *To sicken and decay*—to decline; to wither away.

21. *Useth*—resorts to. *An enforced ceremony*—a constrained politeness; strained, unnatural, as opposed to spontaneous, pleasure in a friend's presence.

22. *Tricks*—artifices; outward formalities; artificial displays.

Plain and simple faith—simple and sincere friendship.

Faith—faithfulness in friendship or trust in one's friend. The idea is that one who loves his friend sincerely need not exhibit his feeling by any elaborate compliments or "tricks" of manner.

23. *Hollow men*—insincere men. *Horses hot at hand*—horses that display fiery temper when they are led by the bridle; horses that are restive when held in hand and make their rider think that they are good goers.

24. *Make gallant show*—show themselves to advantage. *Promise of their mettle*—raise expectation of high spirits.

25. *When they.....spur*—they happen to be urged to a gallop. *Endure*—bear the pricks of. *Bloody spur*—the spur that draws out blood from the side of the horse.

26. *Fall their crests*—let fall their crests; hang down their heads.

Deceitful jades—unreliable hacks. 'Deceitful' is also explained as "because making 'gallant show and promise of their mettle', they fail miserably in the trial."

27. *Sink*—succumb; drop down. *Trial*—test. *Sink in the trial*—fail miserably when put to the test.

20—27. *When love begins.....in the trail.*

These lines contain Brutus's comment on Lucius's description of his Cassius's reception of him. Brutus thinks that the way in which Cassius received Lucius is exactly the way of a friend who is wanting in warmth of friendship. When the friendship is real, it has no recourse to artifice, formality or anything of the kind. It speaks and does things straight. Formality is used only when there is no genuineness in the friendship. When love begins to sicken and decay, it uses artificial ceremony. Hollow and insincere men are like horses which are unmanageable when held by the rein and which exhibit passion and make a gallant show at the beginning, but when the time of action comes they droop their crests and fail in the trial.

This elaborate imagery expresses the plain fact that Cassius must be wanting in his friendship to Brutus, otherwise he would not have received his messenger in the artificial way described by Lucius.

Comes his army on ?—is his army approaching ?

28. *Mean*—intend. *Quartered*—encamped.

29. *The greater part*—the major portion of the army.
The horse in general—the entire cavalry.

31. *Gently*—slowly.

33. *Repeat*—pass.

37. *Most noble.... wrong*—Cassius still has love and esteem for Brutus. He is a man with some warmth of feeling, and we love him for that.

38. *Judge me, you gods !*—let the gods bear witness.

Wrong ! mine enemies ?—I have never wronged my enemies even.

39. *If not so,... brother ?*—if I am not in the habit of wronging my enemies even, how can I do harm to my friends. *A brother*—a friend who is as dear to me as a brother. Cassius is also Brutus's brother-in-law.

40. *This sober form of yours*—this outward air of calm which you assume. Brutus's imperturbability is a part of his stoicism. Cassius has not Brutus's control over his temper—that is a drawback in him.

Hindes wrongs—serves as a cloak to your wrong doing ; shows that you cherish a grudge in secret.

41. *Be content*—be calm ; control yourself.

42. *Griefts*—grievances. *Softly*—in a calm, restrained manner,

I do know you well—I know that you are a man of irritable disposition ; you lose your temper very soon.

43. *Before the eyes of* - in the presence of.

44. *Which.....from us*—which should see nothing of our differences and estrangement. Brutus shows himself a disciplinarian here ; he realises that a hot exchange of words between the leaders is bound to have a demoralising effect upon the troops.

45. *Wrangle*—quarrel. *Move away*—stand a little apart.

46. *In my tent* - North says, "They went into a little chamber together," *Enlarge your griefs*—expatiate on your grievances ; speak freely your grievances.

47. *I will give you a udience* - I will listen to you patiently.

48. *Their charges*—the forces or troops under their charge.

49. *A little from*—at a short distance from.

51. *Done our conference*—finished our talk.

52. In some editions the name of Lucius occurs here for Lucilius and that of Lucilius for Lucius in line 50. We have followed the arrangement in the present edition, for two reasons :—

(1) Lucius, a servant boy, and Titinius, an officer of rank, could not have been associated together for guarding the door ;

(2) The function of Lucius was to carry message. As Cassius sends his servant Pidarus with a message to his division of the army, Brutus sends his servant with a similar message to his division.

SCENE III.

The scene may be divided into four parts, containing respectively

- (1) The quarrel.
- (2) The reconciliation.
- (3) The council of war.
- (4) The appearance of Cæsar's ghost.

The misunderstanding that has arisen between them is the occasion of Cassius's visit to Brutus whose forces are at present quartered at Sardis.

The Quarrel between Brutus and Cassius.

As soon as Cassius enters the tent of Brutus, he complains that Brutus has wronged him in rejecting his request to overlook the offence of Lucius Pella who took bribes of the Sardians. Brutus retorts that Cassius was wrong in making such a request. He makes the situation worse by accusing Cassius too of possessing "an itching palm." A further insult is added to the injury done to Cassius when Brutus declares that he would rather be a dog than such a Roman as either of them. Cassius flies into a rage; but Brutus pays no heed to his anger and reproaches him for his laxity and corruption. He reminds Cassius of the great blow they had struck for justice on the Ides of March, and of the obligation thereby laid on them to keep themselves free from any degradation. Cassius, stung by the taunts and reproaches of his friend, says that Cæsar would not have dared to provoke him so, and prays him not to presume too much on his affection. Brutus in his turn complains that he cannot understand how Cassius could have refused him the money which he requested him to pay his soldiers with. Cassius says in reply that he did not refuse the money but his servant brought a wrong answer. He adds that he expected Brutus to be more indulgent towards his shortcomings as a friend should be, but what he finds is that Brutus has carefully ob-

served his faults, set them in a note-book, and learnt them by heart.

The Reconciliation.

Defiance and rage are Cassius's only weapons of defence against his friend's attacks. But when he sees that Brutus is more than his match in the use of these weapons, his heart is well-nigh broken. He offers Brutus his dagger, and baring his bosom, prays him to plunge same into it. If he refused him money, he is now glad to give his heart to Brutus to strike at just as he did in the case of Cæsar. This passionate outburst of affection touches the heart of Brutus. It is now his turn to relent. Both then confess that they were ill-tempered, and that confession makes them friends again. After the intrusion of a foolish intermeddler who is easily packed off, Brutus confesses he is sore troubled in heart, having just heard of the death of Portia. When Cassius learns that Portia is dead, he wonders how Brutus was able under the provocation, to restrain himself from killing him. They atlast bury all unkindness in a cup of wine each. A beautiful reconciliation takes place between them, which is never again to be broken.

The Council of War.

A brief council of war is now held, to which Lucilius, Titinius and Messala are also invited. Cassius urges a defensive policy. Brutus is strongly in favour of marching early next morning on Philippi if they do not meet their foes half way. he argues, they would enlist a large number of soldiers in addition to sympathy from among the inhabitants of friendly countries. Cassius against his better judgment gives way, had the decide to abandon their strong position among "the hills and upper regions," and to give the enemy a battle in the neighbourhood of Philippi.

The Appearance of Caesar's Ghost.

At the end of the conference Brutus is left alone with his page Lucius. He asks the boy to play for him some music before he goes to sleep. Lucius soon drops asleep on the musical instrument. Brutus very gently removes the instrument from under him, and lets him sleep. He attempts to distract

his over-wrought brain by the aid of study. The taper begins to burn low, and as it struggles against the stillness and obscurity of the surrounding night, Brutus is startled (but not appalled) by the apparition of Cæsar's ghost. Brutus challenges the ghost. The ghost says only that it is Brutus's evil spirit. It departs with the ominous words—"Thou shalt see me at Philippi," "Well, then, I'll see thee at Philippi" rejoins Brutus. And at once he gives orders about next morning's match.

Borrowings from Plutarch.

(1) The quarrel between Brutus and Cassius.

"They went into a little chamber together and bade every man avoid, and did shut the doors to them. Then they began to pour out their complaints one to the other and grew hot and loud, earnestly accusing one another, and at length fell both a-weeping. Cassius greatly reprov'd Brutus for that he would show himself so straight and severe, in such a time as was meet to bear a little than to take things at the worst. Brutus in contrary manner answered that he should remember the ides of March, at which time they slew Julius Cæsar, who only was a favourer and suborner of all them that did rob."

—*Life of Brutus.*

(2) The incident of Lucius Pella.

"The next day after, Brutus, upon complaint of the Sardians, did condemn and note Lucius Pella for a defamed person."

—*Life of Brutus.*

(3) The entry of the poet.

"This Phaonius at that time, inspite of the door-keepers, came into the chamber, and with a certain scoffing and mocking gesture, which he counterfeited of purpose, he rehearsed the verses which old Nestor said in Homer :

My lords, I pray you hearken both to me,

For I have seen mo years than suchie three.

Cassius fell a-laughing at him : but Brutus thrust him out of the chamber, and called him dog, and counterfeit cynic."

—*Life of Brutus.*

(4) The death of Portia.

"She, determining to kill herself (her parents and friends carefully looking to her to keep her from it), took hot burning coals and cast them into her mouth, and kept her mouth so close that she choked herself."—*Life of Brutus*.

(5) The apparition.

"One night very late (when all the camp took quiet rest) as he was in his tent with a little light, he thought, he saw a wonderful strange and monstrous shape of a body coming towards him and said never a word. So Brutus boldly asked him what he was, a god or a man, and what cause brought him hither? The spirit answered him, I am thy evil spirit, Brutus: and thou shalt see me by the city of Philippes. Brutus, being no otherwise afraid, replied again unto it: Well, then, I shall see thee again."

—*Life of Brutus*.

Deviations from Plutarch.

(1) Shakespeare combines the two quarrels in *Plutarch* into one.

(2) In Shakespeare Portia dies before Brutus, but Plutarch says she died after Brutus.

(3) In Plutarch the military discussion takes place at Pilihippi; in Shakespeare it takes place at Sardis.

(4) According to Plutarch Brutus requests Cassius for money after the meeting at Sardis, and Cassius complies with it. In Shakespeare the request is made before the meeting and Cassius refuses it.

(5) In Plutarch the ghost (Shakespeare makes it Cæsar's) appears at Abydos, not at Sardis.

Dramatic Significance.

This scene, generally known as the Quarrel Scene, is regarded by some critics as the greatest in this tragedy. It has been called an epitome of the whole play: it gives us the key to unlock its hidden meanings. The language is impassioned throughout. The dialogue between Brutus and Cassius is brisk and smart and natural. The dissension between the two republican leaders is nothing unexpected or out of the course

of nature. It is no vulgar wrangle over money matters, but the strife is one in which great principles are involved. One of them is a philosopher and man of high ideals; the other is a practical man of the world, not too scrupulous in the conduct of affairs which he considers important to his welfare or that of his party. Naturally, the two cannot be harnessed in harmony. They represent two views of life – the ideal and the practical – which are ever in conflict. The tragedy of *Julius Caesar* is the tragedy of this conflict.

In his behaviour during the quarrel, and his tone all through the scene, we discern more of the nobility of Brutus than we have noticed hitherto. As Mrs. Montague says, the scene is useful "in setting Brutus in a good light". "The principal object of our poet," she continues, "was to interest the spectator for Brutus; to do this he was to show that his temper was the furthest imaginable from anything ferocious or sanguinary, and by his behaviour to his wife, his friends, his servants, to demonstrate, that out of respect to public liberty, he made as difficult a conquest over his natural disposition, as his great predecessor had done for the like course over natural affection."

In the course of the quarrel and the consequent reconciliation, we see deeper into the nature and individual temperament of Cassius than was possible in the preceding scenes of the drama. So far, Cassius, but for a hint here and there, seemed no other than a skilful party leader, an astute politician, and a clever conspirator. Here we are enabled to see him more as a man than as a mere partisan. He is revealed as "a creature of tenderest feelings of almost feminine affection, sensitive as a child." His sincere and affectionate friendship for Brutus raises him in our estimation. He shows himself capable of throbbing, palpitating humanity. "We have seen Cassius as yet in an unamiable light. He has been the envy-ridden man, grim, harsh, and scornful. The reproaches of Brutus break through the ice of his angry experience. They might have made him furious; they make him as tender as Brutus. The divine genius of Shakespeare thus lifts him into our pity and affection."

No doubt the scene has little to do with the action of the play. The major part of it is taken up with the quarrel

between Brutus and Cassius. The dissension is not an event of historical importance, and, since it concludes in reconciliation, it does not materially affect the action of the drama. But the playwright has utilized the episode to strengthen the purely personal aspect of the play, and give a distinct relief from the sequence of plots, assassinations, and battles. The interest of the first part of the drama is mainly centred in the cause of the conspirators. This cause, we know, is doomed to failure, and, therefore, ceases to interest us. "*But as our interest in the cause wane, our interest in the men increases*" It should be remembered that there is very little intimate personal concern in the tragedy of *Julius Caesar*. It deals mainly with big political issues. Of detached human passion and feeling there is but little evidence unless we except the by-play of tender affection between Brutus and Lucius. Of the relation between Brutus and his wife, there is only a brief glimpse, but even that pales into insignificance, by the momentous political issue which engrosses Brutus's attention. Stopford A. Brooke is right in remarking that "there is but little in it of human passion at its height. The note of the play is low in sound." "The final stage in the action," says Moulton, "works out of the development of an inevitable fate. The emotional strain now ceases, and, as in the first stage, the passion is of the calmer order, the calmness in this case of pity balanced by a sense of justice." But the conspirators, although their cause is bound to fail, must not lose our sympathy. Even when the justice of their fate seems clear, the reader or the spectator must experience some personal interest, in the victims and their sufferings. It is in the 'quarrel scene' that Shakespeare achieves this dramatic necessity. Hence the importance of this scene. We are given an insight into intensely personal aspects of the characters of the two republican leaders. As detailed in the preceding paragraphs, they win our sympathy, and we come to be personally interested in them and their troubles. Finally Shakespeare, deviating from Plutarch, has brought the death of Portia into close connection with the wrangle between Brutus and Cassius. This is another beautiful human touch. "From the quarrel the deepening pathos of the last two Acts has its spring; through it, and hardly without it, are we enabled to understand and share the eulogies of Titinius

and Brutus over the dead Cassius (V.iii.) and the eulogies of Lucilius and Antony over Brutus (V. iv. and v)."

The appearance of Cæsar's ghost reminds us that Cæsar is powerful even in death. Cæsar has not been done with, even after he has been murdered in the Third Act. In Act IV we see Antony and Octavius making preparations to revenge the assassination of Cæsar. The spirit of Cæsar is unable to rest and appears to Brutus to remind him that Nemesis will soon descend upon him. Shakespeare has shown himself the consummate artist even here. His treatment of the supernatural in this scene is wonderful. It is exquisitely true to what we find in life and nature. The time is past midnight. All is enveloped in the gloom and stillness of night. Brutus is in a delicate frame of mind. He has just heard of Portia's death. The quarrel with his "brother Cassius" has further softened his heart-strings. The reconciliation that follows *sooths* him still more. Music too is a factor to be reckoned with. The taper burneth low, and Lucius's "The strings, my lord, are false" has called forth the softest, gentlest, and tenderest strands in the mental and moral make-up of Brutus. Moreover the morrow will bring him retribution. Are not all these circumstances sufficient to make Brutus see the ghost of Cæsar. The Wizard of Avon is simply unapproachable in his delineation of the natural as well as the supernatural.

The 'quarrel scene' is one of the most famous scenes of Shakespeare. From the first it seems to have impressed playgoers, playwright, and commentators. Leonard Digges refers to it twice. It is imitated by Beaumont in *The Maid's Tragedy*. In Dryden's *Troilus and Cressida*, too, there occurs a scene that seems to be based upon it. Critics have praised it highly. Theobald mentions "the applause" with which it was received. Mrs. Montague speaks of it as "natural" and "interesting." Quoted below are opinions of some of the best and most authoritative among the rest :—

(a) "*The matchless art of Shakespeare* (in this scene) consists as much in what he holds back as in what he puts forward. Brutus subdues Cassius by the force of his moral strength, without the slightest attempt to command the feelings of a sensitive man. When Cassius is subdued, he owns, that he has

been hasty. They are friends again, hand and heart." --
Knight

(b) "I know no part of Shakespeare that more impresses on me the *belief of his genius being superhuman* than this scene between Brutus and Cassius."—*Coleridge*

(c) "One purpose of this scene, as also of the appearance of Cæsar's ghost just afterwards, is to indicate the inward changes. Otherwise the introduction of this *famous and wonderful scene* can hardly be defended on strictly dramatic grounds. No one would consent to part with it, and it is *invaluable in sustaining interest during the progress of the reaction*, but it is an episode, the removal of which would not affect the actual sequence of events (*unless we may hold that, but for the emotion caused by the quarrel and reconciliation, Cassius would not have allowed Brutus to overcome his objection to the fatal policy of offering battle at Philippi*). The quarrel-scene illustrates yet another favourite expedient. In this section of a tragedy Shakespeare often appeals to an emotion different from any of those excited in the first half of the play, and so provides novelty and generally also relief. As a rule this new emotion is pathetic; and the pathos is not terrible or lacerating, but even if painful is accompanied by the sense of beauty and by an overflow of admiration or affection, which come with an inexpressible sweetness after the tension of the crisis and first counterstroke. So it is with the reconciliation of Brutus and Cassius and the arrival of the news of Portia's death"—*Bradley*

Notes, Explanations, References, etc.

1. *Wrong'd*—insulted; done me injustice. In this—from the following fact; in the matter stated below.

2. *Condemned*—punished. *Noted*—stigmatized; branded with infamy or disgrace. The word is connected with the Latin *nota*—mark put upon a slave.

Lucius Pella—one of the officers on the side of the Republicans. That he is in Cassius's good books proves that he is a useful and efficient officer, one who might be invaluable at a critical time like this. Brutus cannot look at the matter from this point of view. On a complaint from the Sardians, he took

action against him. Cassius interceded on his behalf, but without effect.

3. *Sardians*—inhabitants of Sardis, ancient capital of Lydia in Asia Minor.

4. *Wherein*—in which matter. *Praying on his side*—interceding on his behalf : recommending him to you for favourable consideration.

5. *Because I knew the man*—on grounds of my acquaintance with the man. *Slighted off*—contemptuously disregarded; put aside as being insignificant.

Cassius deserves to be complimented on his candour. He does not maintain that Pella is innocent but merely that he knows him.

6. *You wrong'd.....a case*—you showed yourself less noble than your usual self when you took such a man's side ; you yourself made the mistake of writing a recommendatory letter for a dishonest man.

7. *In such a time as this*—at such a critical time as the present when a war is on. Compare the saying : " Everything is fair in love and war."

Meet—proper.

8. *Nice*—petty; trivial. *Offence*—mistake; wrong. *Bear his comment*—be criticised ; be subjected to censure. 'His' here stands for 'its.'

10. *Much condemned*—strongly charged. *To have*—for having. *An itching palm*—a palm which itches for money; "a hankering after gain, an avaricious disposition." Brutus means that Cassius also is notorious for taking bribes.

11. *To sell and mart*—for selling and trafficking—for putting up to auction.

Offices—army commissions or other appointments.

12. *Undeservers*—unworthy men; men who are not fit for those appointments.

I an itching palm?—am I to be much condemned for having an itching palm? Cassius is taken aback at the charge.

13—14. *You know....last*—if any other man had brought this charge of bribery against me, I would have put him to death immediately. Cassius means that he tolerates these words from Brutus alone. The accusation is of a serious nature, and in case it had been made by some one else, it would have cost him his life.

15—16. *The name of.....his head*—your honoured name makes this bribery respectable, and so there is no question of punishment, as there would be in the case of a lesser man.

“This is a sarcastical compliment in retort. The name of Cassius being mixed up with such corrupt and vile practices...they pass with impunity.”—*Hunter*

Honours—renders honourable; saves from due punishment. *Chastisement*—punishment. *His*—its. *Hides.....head*—is ashamed as of a dereliction of duty.

17. *Chastisement!*—do you talk of punishing me? Cassius is indignant at Brutus's use of the word, 'chastisement,' as he thinks he is threatened with it.

18. *The ides of March—i. e.*, what took place on the ides of March, *viz.*, the assassination of Cæsar. Brutus reminds Cassius of the sacred cause of liberty for which they had murdered Cæsar. People who lifted their arms in such a holy cause should be far from vile practices of the type Pella and Cassius are guilty of.

19. *Did not.....sake?*—did we not assassinate Cæsar to redress the wrongs of the people? Brutus emphasizes his unselfish devotion to the cause of liberty. He means to say that Cæsar was bled not for the personal gain of the conspirators but for establishing the kingdom of justice and righteousness. He will, therefore, put his foot down upon such malpractices among his own party.

20. *What villain.....justice?—i. e.*, if any one of the conspirators was actuated by motives other than the sense of justice, he was no less than a villain.

The lines put the question of Cæsar's death in quite a new light. We learn from Act III. that the conspirators struck for “liberty, freedom and enfranchisement.” Brutus tells us

here that it was for greater purity in public life. The fact of the matter is that Brutus is an idealist; about practical affairs of the world his mind is not quite made up. Even so, he has no reason to believe that other conspirators were actuated by the lofty motive that inspired him.

21. *One of us—viz., Cassius.*

22. *Foremost man—viz., Cæsar.*

23. *But for supporting robbers.* History confirms the allegation of Brutus. "Cæsar cared little for the character of those whom he admitted into his confidence, nay, he seemed to prefer men of damaged reputation and fortune."—Shuckburgh—*History of Rome.*

24. *Contaminate our fingers—disgrace ourselves. Contaminate—pollute. Base bribes—the taking of bribes, which is but a mean act on our part.*

25. *The mighty space of our large honours—the honour* which is to us so great a possession. Brutus compares honour to a large extent of land, and contrasts it with the small thing that can be held in the hand. *Large honours—the glory they have won as the liberators of their country. Honours* is plural, because the speaker means his honour and that of Cassius.

26. *Trash—rubbish. Used often of money. Compare Othello, "Who steals my purse steals trash." Thus. The speaker makes a gesture as if snatching at money.*

27. *I hadthe moon—I would be a dog that barks at the moon; I would be a foolish creature.*

"It may be remarked here that though Shakespeare represents Brutus as so scrupulous in many matters, the historical Brutus was not so free from the taint of covetousness. We read of an unpleasant incident, in one of Cicero's letters in which Brutus lends a sum of money at enormous interest to the town Council of Salamis in Cyprus, and by his agent there starves five of them to death, shut up in their own Council hall, in order to obtain the payment of his illegal bond. But modern historical research does not deal so gently with the heroes of tradition as the more easy-going historians did of old! Besides a dramatist is entitled to idealise his characters; we are in no

danger of being tired of such on the stage through excessive familiarity with them in the world around us."

28. *Bait*—worry ; provoke. Brutus has spoken of 'baying at the moon.' Cassius makes use of the stronger word 'bait,' comparing himself to the bear tied to a stake and attacked by dogs.

29. *You forget yourself*—you are behaving in a manner unworthy of yourself.

30. *To hedge me in*—in restraining my liberty of action ; in limiting my authority. In a way Cassius confesses that he is in the wrong. What he is angry at is that any one—even Brutus—should take him to task for what he has done.

I am a soldier, I. The repetition of 'I' is for the sake of emphasis.

31. *Older in practice*—more experienced than you are ; senior to you.

32. *To make conditions*—"to know on what terms it is fit to confer the offices which are at my disposal"—*Johnson*.

Go to—tush! It is an exclamation of impatience or reproof.

35. *Urge me no more*—do not provoke me any further. *I shall..... myself*—I may lose my temper, and do violence to you.

36. *Have mind upon your health*—look to your own safety ; take care lest I should do you an injury. *Health*—welfare ; safety. *Tempt*—provoke.

37. *Away, slight man*—begone, worthless fellow. Brutus instantly defies Cassius's challenge.

38. *Is't possible?* Do you go so far as that ; dare you insult me in this way?

I will speak—I must be straight and frank in my talk with you.

39. *Give way*—yield. *Room*—scope ; latitude. *Rash*—impetuous. *Choler*—anger. *Must I....choler?* shall I submit to your rage?

40. *Frighted*—frightened. *Mad man*. Because he is under the influence of anger, Cassius is as good as a mad man. *Stares*—looks daggers at me ; frowns on me.

41. *O ye gods!* This exclamation shows that Cassius controls himself with great difficulty. In some editions the stage direction given here runs—“*Cassius paces agitatedly to and fro.*”

Must I endure all this?—shall I put up with this insult?

42. *All this! ay, more*—this insult is nothing: you will have to put up with worse.

Fret—chafe and rage. *Till your.....break*—‘till the excess of wrath exhausts you.

43. *Choleric*—angry.

44. *Make your bondmen tremble*—strike terror in the hearts of your slaves. Brutus means that he himself is not one to be afraid of Cassius’s fretting and fuming.

Budge—give way; be affected by the display of your wrath.

45. *Observe you*—watch your moods so as to conform my behaviour to them. *Crouch*—cower; bend low.

46. *Under your testy humour*—before your irritable disposition or peevish temper.

47. *Digest the venom of your spleen*—consume your wrath within yourself; suffer the consequences of your anger. The spleen was considered to be the seat of anger, as the liver was of desire, and the heart of courage.

Venom—poison.

48. *Though it split you*—though this may cause your death. *Split*—burst. *From this day forth*—henceforth.

49. *Use you for my mirth*—look upon you as a laughing stock; make fun of you. *Yea*—yes—said by way of confirmation.

50. *Waspish*—ill-tempered; inclined to be angry.

Is it come to this?—have matters come to such a pass? Cassius simply wonders that Brutus can go so far as to make him a butt of ridicule.

52. *Let it appear so*—show your soldierly courage; make your boasting good.

Make your vaunting true—fulfil your boast of being an abler soldier than myself.

53. *And it..... me*—I shall be simply glad at a proof of your skill and valour. *For mine own part*—for myself.

54. *To learn of noble men*—to take lessons from an abler soldier. All this is spoken by Brutus in a sarcastic vein. This is no doubt adding insult to injury. Cassius, as a result, waxes more cholerick.

56. *Elder soldier* — “older in practice”; but that is as good as better.

58. *Moved me*—provoked me.

59. *Tempted him* — given him occasion to provoke you.

62. *For.....your not*. Brutus is emphatic in repeating that Cassius could not have provoked Cæsar so much if he had any regard for the safety of his life.

63. *Do not..... love*—do not take too much advantage of my friendship for you.

64. *I may...sorry for*—I may in a fit of indignation do some violence to you that I may afterwards have to repent of.

65. *You have.....for* — you have already been guilty of a misconduct of which you should repent. Brutus refers either to the bribes taken by Cassius or his unseemly quarrel with him.

66. *There is no terror in---*I am not in the least afraid of.

67. *Arm'd so strong in honesty* — in such a strong position due to my sense of honour. Goethe said once, “When I am not *moral* my power is gone.” Brutus has realised the truth of this maxim in his life, and he wants that Cassius should realise it too.

68. *They pass.....respect not*—they do not touch me in the least; I mind your threats no more than I do a passing gust of wind.

69. *Respect not*—heed not; take no care of.

I did send to you for—I sent a man to you asking for.

70. *Denied me*—refused to give me.

71. *For I can.....means*—for I cannot bring myself to make collections of money through bribery and other dishonest means.

We are at a loss to understand, much less appreciate, Brutus's point of view. He quarrels with Cassius on the ground that he and his subordinates have been taking bribes from the people of the neighbouring countries. His high sense of honour revolts against such malpractices. Yet he is prepared to make use of money thus collected. This inconsistency in the action and character of Brutus is rather painful. It is the tragedy of the idealist trying to become practical.

Vile—corrupt.

72. *Coin my heart*—coin my heart into drachmas. The idea is of separating his heart into round drops of blood like coins. Brutus means that rather than deprive poor people of their hard-earned money, he would gladly cut out his own heart and mint it into coins.

73. *Drop my blood for drachmas*—shed my blood freely if it could be converted into coins. *Wring*—extort.

74. *Hard hands*—hands hardened by rough manual work.

Vile trash—abominable gold.

75. *By any indirection*—by foul means ; in ways that are not straightforward and just.

76. *Legions*—troops.

77. *Done like Cassius*—in a manner worthy of you, a friend as you are.

80. *To lock*—so as to lock. *Rascal counters*—despicable coins ; the “vile trash” of one of the foregoing lines. *Counters*—round pieces of metal of no value, used only in making calculations—(*Wright*). ‘Rascal’ in Shakespeare commonly denotes a ‘lean or worthless deer.’

81. *With all your thunderbolt*—to hurl down destruction.

82. *Dash him to pieces*—destroy him outright.

83 - 84. *He was.....back.* Cassius means to say that the messenger had misrepresented him, Plutarch tells us that

Cassius, inspite of the advice of his friends, gave Brutus 'a third part of this total sum'. Verity says that 'the fool is Lucilius'.

Rived—split; broken.

85. *Bear his friend's infirmities*—make allowance for, or take a sympathetic view of, his friends' weaknesses.

86. *Makes.....they are*—magnifies my weaknesses; makes my faults appear greater than they actually are.

87. *I do not.....on me*—I do not exaggerate them till you bring them out in your dealings with me.

89. *Could never see*—would overlook.

90. *A flatterer's would not*—it is only a flatterer, not a sincere friend, that would not notice your faults.

Do appear—should actually appear.

91. *As huge as high Olympus*—as big and visible as Olympus; most gross and palpable.

92. *Come.....come.* The indifference of Brutus is intolerable to Cassius who prays for death at the hands of his enemies, Antony and Octavius.

93. *Alone on Cassius*—on Cassius alone.

94. *Aweary*—sick; tired.

95. *Hated by one he loves*—despised by his friend. *Braved*—defied; scorned.

96. *Check'd*—rebuked; or held in check. *Observ'd*—studied carefully.

97. *Set in a note-book*—carefully taken note of. In a note-book or a book of memoranda we take down what we have to remember or what is of importance.

Conn'd by rote—learnt by heart.

89. *To cast into my teeth*—to be brought as charges against me.

The idea is that Brutus has made a careful study of all the defects of Cassius. He remembers them by heart so that they may come handy to him whenever there is an occasion,

98—99. *O, I could.....mind eyes*—my heart is breaking with grief, and I feel like dying with weeping.

100. *Here.....breast*—Cassius holds his dagger for Brutus to take, and lays bare his bosom to him.

101. *Dearer than*—more precious than. *Plutus' mine*—the treasures of Plutus, the god of wealth. The reading of the first Folio is 'Pluto's,' and since Pluto is the god of the nether world, editors have changed it to 'Plutus'. As a matter of fact there was no strict distinction observed by Elizabethan writers between Pluto and Plutus.

Dearer.....mine—of more value than all the gold hidden in the inexhaustible mine of Plutus. The richness of Cassius's heart is due to the very great affection he has for Brutus.

102. *If that thou*—Cassius uses the second person *singular* in speaking to Brutus. This is because of Cassius's extreme emotion for the moment,

If that.....true Roman—if you are a man of honour and determination.

Take it forth—take it out of my breast ; stab me with my dagger.

99—102. *There is my dagger.....it forth.*

These lines mark a turning point in the whole dialogue. Cassius is here giving way to his friend. He is sorry that Brutus should notice his faults in the way he does, and insult and flout him in that way. He wants his friend to thrust his dagger into his heart which is as rich in value as Plutus's mine in point of gold. [The exclamation marks the height of pathos and sorrow which were then working in the heart of Cassius. As a result, Brutus feels touched by it and becomes his friend as ever.]

105—106. *When thou didst.....lovedst Cassius*—even in your utmost hatred for Cæsar you did love him much more than you have ever loved me. This is the pinch that Cassius feels.

Sheathe your dagger—put up your sword.

107. *Be angry.....scope*—whenever you are in a fit of anger I promise to let you indulge in it freely. *It*—your anger. *Scope*—free play.

108. *Dishonour shall be humour*—I will regard your dishonourable conduct as a mere caprice; “any indignity you offer shall be regarded as a mere caprice of the moment” (*Craik*). ‘Humour’ is here used in the sense of ‘disposition,’ peculiar temper.

109. *You are yoked with a lamb*—you have as your colleague a most gentle creature. ‘Lamb’ is even now used symbolically of a meek and innocent person. Jesus is called the Lamb of God.

110. *That carries anger as the flint bears fire*—whose anger is but a momentary flash. The idea is that Brutus’s anger is roused only for a short time. Just as the flint has fire in it but will emit forth no sparks until it is struck, so Brutus has the passion of anger within him but it will not appear as long as he is not provoked.

111. *Who*—which. *Much enforced*—struck hard; *i. e.*, greatly provoked.

Shows a hasty spark—gives out a sudden flash; *i. e.*, shows wrath for the moment.

112. *Straight*—straightway; immediately.

109–112. *O Cassius.....cold again*.

In the course of the quarrel Cassius calls upon his enemies to come and revenge themselves on him. He bares his bosom and implores Brutus to strike at it. This outburst of affection melts the heart of Brutus. He now says that he is but meek and gentle as a lamb. He further likens himself to a flint. Just as the flint will produce no fire until it is struck, so Brutus does not give way to choler until he is much provoked. Again just as the flint becomes cold immediately after the momentary flash, so Brutus becomes calm and self-possessed as soon as the temporary fit of anger is over.

Hath Cassius lived—has my life served no other purpose than.

113. *To be but mirth and laughter*—to be but jest and laughing-stock,

To his Brutus. 'His' here is forceful: it implies that Brutus may throw him out of his pocket, but Cassius claims him still to be his friend.

114. *Grief*—sorrow. The cause of Cassius's grief remains unknown.

Blood ill-temper'd—ungovernable feeling. 'Ill-tempered' has a sense here which takes one back to the old physiology. According to this physiology, there were said to be four humours or liquids in a man's body—blood, phlegm, choler, and melancholy. A man's temperament or disposition was supposed to depend on the mixing or 'tempering' of these. 'Ill-tempered blood,' according to this notion, means blood, the various component ingredients of which were not so mixed as duly to qualify each other. Some say that the phrase 'ill-tempered' has here almost its modern meaning—'out of temper,' 'angry.'

Vexeth—ails; annoys. The verb is singular because "grief and blood" means "the combination of grief and blood."

115. *When I.....too.* This is a graceful confession on the part of Brutus.

116. *Give me your hand*—i. e., as token of our becoming friends again.

117. *And my heart too*—I am ready to give you my heart too. Brutus wants to be friends again with Cassius not only outwardly but also heartily.

O Brutus! This exclamation goes to prove that Cassius is simply overwhelmed with emotion. The cry touches Brutus to the heart, and he is shaken out of his Stoic apathy so as to ask, 'What's the matter ?

118. *To bear with me*—to have patience with me.

119. *Rash humour*—irritable disposition; hasty temper. *Which my mother gave me*—which I inherited from my mother.

120. *Makes me forgetful*—makes me lose all control of self and behave unworthily.

122. *Over-earnest*—an euphemism for 'angry' or 'choleric.'

123. *He'll think.....chides*—he will attribute the fault not to you but to your mother, from whom you inherited your irritable disposition.

Your mother chides—that it is your mother who is scolding.

Leave you so—let your choler have 'scope.'

125. *Grudge*—ill-feeling; quarrel.

128. *Nothing but death shall stay me*—I am determined, even at the risk of death, to go and see the generals.

N. B. Shakespeare is indebted to Plutarch for the incident of this cynic philosopher or poet bursting in thus absurdly. It affords comic relief after the strain of the dispute between Brutus and Cassius. The ridiculous interference acts as a cement to their reconciliation.

129. *What's the matter?*—what do you want?

130. *For shame*—be ashamed of your conduct; have done with your quarrel. *What do you mean?*—you must have gone mad to wrangle thus.

131—32. *Love, and be friends*The verses are a translation of lines uttered by Nestor in the *Iliad*, and in North's *Plutarch* run as follows:—

“My lords, I pray you hearken both to me,
For I have seen mo years than suchie three.”

I have seen mo years—I am older and more experienced than either of you.

133. *Ha, ha!*—interjection representing laughter. Cassius bursts into laughter on hearing the old fellow.

How vilely.....rhyme!—what wretched verse has this fellow spoken! *Vilely*—badly. *Cynic*—a member of the school of philosophers called “cynics.” They took a dark view of life, and rejected all the arts and graces of civilization as unnatural.

Rhyme—compose or utter rhyming verse.

134. *Sirrah*—fellow. *Saucy*—impudent; cheeky. *Hence*—get thee gone.

135. *Bear with him*—do not get angry with him. *Fashion*—way; characteristic manner.

134—135. "When we seek the reason of Shakespeare's incontestable and uncontested pre-eminence among all other poets as a delineator of character, we discover in the last hiding-place of analysis that it consists in the largeness and breadth of his treatment. He alone dares to introduce into his portraits the little seeming contradictions which terrify ordinary reasoning because of their apparent inconsistency with the general outlines of the character, although in reality they enhance the resemblance by keeping closer to nature. The consistency of Shakespeare's characters is universally admired.....It is obvious and strikes the mind at once, while the contradictions here spoken of are almost imperceptible; but it is their very imperceptibility that makes it incumbent upon critics to dwell upon them with especial care; for, without destroying the inner unity of the characters, these light and delicate touches break through all superficial harmony and reveal a still greater art than what is usually the object of admiration. *Who would ever have guessed beforehand.....that at the entrance of the officious mediator, who comes and preaches peace to the two generals when they have already made peace, that it would be Brutus—the patient and gentle Brutus—that would be the most exasperated; or that it would be Cassius—the violent and choleric man—that would endeavour to protect the meddlesome intruder?* But when the particular circumstances are taken into consideration, all surprise at the anomaly vanishes. The fact is given by Plutarch, the reason of it by Shakespeare."—*Stapfer*.

136. *I'll know.....his time*—"I'll pay regard to his humour when he pays regard to the reasonableness of his visits;" I shall allow him to indulge in his caprice if he does so at the opportune time.

Brutus is not in a mood to tolerate the humour of this fellow.

137. *What should.....fools?*—these silly poets are useless altogether at the time of war; these rhyming fools can be of little service in war time.

A *jig* in Shakespeare's day meant not only a kind of dance, but also a ballad composed in the tune of that dance.

Jigging—rhyming.

138. *Companion* - sirrah; fellow. The literal meaning of the word is 'fellow-eater,' from Latin *cum*, with, and *panis*, bread. It then came to be used in the sense of "rude, impertinent fellow." It is here used contemptuously.

140. *Lodge*—quarter. *Companies*--legions; troops.

142. *Bowl*—cup.

143. *I did.....angry*. Cassius knows that Brutus is a Stoic. Stoics exercise wonderful control over their passions, whatever they be. His surprise knew no bounds, therefore, when he saw Brutus giving way to choler.

144. *I am sick of many griefs*—I am tormented by many sorrows; my life has of late been miserable because of a number of sorrows.

Cries like this, scattered here and there through the play, make the character of Brutus intensely living and natural. It is an exclamation from the core of his heart. He may be a Stoic; but he is a man first, and a Stoic afterwards. His confession—I am sick of many griefs—is a human cry.

145. *Philosophy*—Stoicism. Brutus was a philosopher of the Stoic philosophy. This school was founded at Athens in 308 B. C. by Zeno. It gives the highest place to virtue as the greatest good, concentrates on ethics, and inculcates control of the passions and indifference to pleasure and pain.

146. *Give place*—yield. *Accidental evils*—troubles caused by chance; as distinguished from essential evils, coming from outside, not inside a man. Stoicism laid down that no external evil could harm a person; it is only a thing that happens to him (accidental); it can have no effect whatever on the man as he is himself.

Christ said once, "Nothing from without can defile a man."

Marcus Aurelius remarks, "It is in my power to think as I will."

Hamlet expresses the same idea, "There's nothing either good or bad but thinking makes it so."

Kent, the German philosopher of immortal fame, says, "There is nothing good in the world but a good will,"

147. *No man.....better*—I bear sorrow with much greater fortitude than any one else.

Portia is dead. "When their hearts," says Dowden, "are tenderest comes the confession of the sorrow which Brutus could not utter as long as a shadow lay between his soul and his friend's."

We can well imagine the depth of grief felt by Brutus over Portia's death. It is significant, however, that the only expression which it wrings from him is—"Portia is dead." What unfathomed and unfathomable depth of sorrow is not hidden in these three words! But Stoicism teaches—rather preaches—the repression of all feeling.

150. *How 'scape'd I...so?*—how could I escape being killed by you when I provoked you so much; it is astonishing that you refrained from killing me when I provoked you in the midst of your heavy grief. *Crossed*—provoked.

151. *Insupportable*—unbearable. *Touching loss*—sad bereavement.

152. *Upon*—in consequence of. *Upon what sickness?*—what sickness caused her death?

Impatient of my absence—from impatience at my absence; fretting at my absence.

152—54. *Impatient.....strong.* There is a confusion of the syntax here. 'Grief' is coupled here with 'impatient', whereas it should be *impatience*. *Octavius with Mark Antony here*, etc, etc.—"The construction is as if 'And' stood in the place of 'With.'—Wright

"This speech," says Craik, "is throughout a striking exemplification of the tendency of strong emotion to break through the logical forms of grammar, and of how impossible it is for language to be perfectly intelligible and highly expressive sometimes, with the grammar in a more or less chaotic or uncertain state."

Have.....strong—have strengthened their forces by such an alliance.

155. *That tidings*—that news; the news that Octavius and Antony had made themselves strong.

With this—at this news. *Fell distract*—lost her senses ; became desperate.

156. *Swallowed fire*—Plutarch describes her as having taken hot burning coals and cast them into her mouth, and kept her mouth so closed that she choked herself. Others say that Portia survived Brutus and killed herself when she heard the result of the battle of Philippi.

157. *Even so*. In the calm, unruffled tone of Brutus is apparent. Cassius is wrong when he says that Brutus make no use of his philosophy.

O ye immortal gods!—another expression of sorrow. All such exclamations come from Cassius. The Stoic is true to his creed.

159. *In thisunkindness*—I drink this cup and forget all thoughts of the quarrel ; over this bowl let us forget all our unfriendly feeling.

160. *My heart... ..pledge*—I on my side am very anxious to drink a cup of wine in honour of the reconciliation between us. A man is said to 'pledge' another when he drinks to his health.

161. *O'erswell*—overflow.

162. *I cannot.....Brutus' love*—however much I may drink to show my love for Brutus, the quantity will still be insufficient to express it, for my love for Brutus is immeasurable. The wine which Cassius drinks to the health of Brutus symbolizes his love for Brutus.

163. *Messala*—one of the generals of the army, held the third place of command in the republican legions, and was specially attached to Cassius. He was absent from Rome on the Ides of March ; otherwise he would surely have been one of the conspirators.

164. *Close*—close together, so that they can all look over maps and plans.

165. *And call in question our necessities*—discuss what we want; go carefully into the question of what is to be done.

166. *No more, I pray you*. The Stoic in Brutus is asserting himself. He wants no more references to be made to the

death of Portia. Cassius finds it difficult to express his feeling of grief.

169. *Come down upon us*—are coming to attack us. *Mighty power*—powerful army or force.

170. *Bending their expedition*—directing their march.

Philippi—a plain in Macedonia, in the north of Greece.

171. *Myself have.....tenour*—I too have received letters to the same effect or having the same purport. *Tenour*--drift; general purport.

172. *With what addition?*—do your letters contain any further information or news?

173. *Bills of outlawry*--lists of proscribed persons (such as were posted in the Forum); writs declaring that the persons named therein are outside the protection of the law and may therefore be killed by any one and their property seized.

176. *Therein.....agree*—there is some discrepancy between your letters and mine with regard to these details.

178. *Cicero being one*—Cicero too among the number of those proscribed. Cicero had earned Antony's ill-will by his Philippic orations in which he attacked Antony in scathing language both for his public acts and private life. In a letter he wrote to Cassius in July, 43 B. C., the last letter of his we possess, he asked him to bring his army to Rome. When himself in danger, he fled towards Macedonia but was driven back by bad weather, overtaken in a wood by some soldiers and decapitated. The murderers were paid ten times the reward that Antony had promised them.

180. *By... proscription*—as a result of his name being one of those proscribed by Antony.

182. *No, Messalla*. Brutus's 'no' is probably prompted by a natural reticence. He thinks that Messalla does not know of Portia's death, and, as we have just seen from his words to Cassius, he does not wish to speak any more of the painful subject. But it appears from Messalla's manner that he does know something; and Brutus presses him to tell him the truth, in the slender hope that the account of Portia's death contained in his letters may have been exaggerated.

For this denial of his Brutus has suffered much at the hands of critics. The above explanation even is but an attempt at solution of the difficulty, which may not be satisfying to most. "He may," says MacC allum, "profess ignorance to save himself the pain of explanation though surely it would have been simpler to say, 'I know all.'.....It savours of a willingness to give a demonstration in Clinical Ethics."

133. *Nor nothing.....her*—nor is there any mention of Portia in other letters received by you? *Writ*—written.

185. *Hear youyours?*—do you learn anything about her in your letters?

Aught—any thing.

187. *Tell me true*—tell me the truth. Messala can no longer withhold the truth when an appeal is made to his honour as a Roman.

188. *Like a Roman*—with the courage and fortitude for which Romans are famed far and wide.

Bear the truth—bear the heavy loss contained in the true news I tell.

189. *For certain*—certainly. *By strange manner*—*i. e.*, in an unnatural, violent way (how Portia met her end).

190. *Why*—well (uttered in a tone of resignation). *Fare-well, Portia.* "These words," remarks Kreyssig, "are his only lament for the dead."

We must die, Messala—death is bound to overtake us, Messala; death is inevitable; all of us must some day or the other walk into the kingdom of Pluto. The hard struggle that goes on in Brutus's mind to control his passion, can be well imagined.

191—92. *With meditating... it now*—the thought that she was to die one day or the other enables me to bear the news of her death without being shocked. *Once* at some time or other.

193. *Even so.....endure*—this is the spirit in which great men accept the great sorrows of life.

194. *I haveyou*—theoretically I know as well as you do that it is the duty of noble minds to bear sorrow with fortitude. Cassius means that as a student of philosophy he had learnt the same lessons of fortitude as Brutus, but that his knowledge was only theoretical.

In art—"in theory (*Malone*);" "by profession since he professes to be a Stoic;" "by acquired knowledge or learning, as distinguished from natural disposition (*Craik*)."

"Cassius," says Kreyssig, "as we are aware, is an Epicurean, but Shakespeare at this moment leaves out of account the difference of their schools of philosophy."

195. *But yet.....it so*—but I could not put it into practice like this; my art has not become a second nature.

196. *To our work alive*—let us proceed to the work of us who are living; or let us go on with our business with the living; no more of the dead; let us proceed to the business we have in hand just now—to that which concerns the living, not the dead. "Let the dead past bury its dead."

197. *Presently*—immediately; without any delay.

198. *This it is*—my reason is as follows.

199. *'Tis better.....us*—it will be more advantageous to us if the enemy march to approach us.

200. *So shall he waste his means*—by going hither and thither in search of us, the enemy will spend some of his strength or squander his resources.

Weary—exhaust.

201. *Doing himself offence*—injuring himself; suffering loss himself.

Lying still—waiting calmly; staying where we are.

202. *Full of rest*—full of fresh energy caused by rest. *Defence*—full of alertness, due to our taking the defensive, not the offensive. *Nimbleness*—agility; activity.

203. *Of force*—per force, necessarily. *Give place*—yield. Brutus means that his reasons, being better than Cassius's, must receive preferential treatment.

204. *This ground*—Sardis.

205. *Do stand.....affection*—only appear to like us because they are forced to; are friendly to us only under the influence of fear.

206. *Grudged us contribution*—refused to give us supplies for our army; have not freely supplied us with men and money.

207. *Marching along by them*—marching through their country. *Along by them* through the country inhabited by them.

208. *By them.....number up*—will be able to add to their strength by enlisting their sympathies in every way. The idea is that these people “twixt Philippi and this ground,” hostile as they are towards the Republicans, will swell the ranks of the enemy when they march through their country. *Make a fuller number up*—be reinforced.

209. *Come on*—march upon us. *Refresh'd*—with added strength and energy. *New added*—with increased numbers; with fresh additions to their number. *Encouraged*—because of the fresh additions to their ranks.

210. *From which.....off*—and of this benefit we must deprive the enemy.

211. *If at Philippi.....there*—if we march out and encounter the enemy at Philippi.

212. *These people*—the hostile people. *At our back*—thrown behind us, so that they cannot go over to the enemy.

213. *Hear me, good brother*. Cassius has better reasons to advance for his plan. The suggestion of Brutus does not commend itself to him. But Brutus is so self-opinionated that he refuses to listen to the advice of Cassius.

Here is another grave blunder committed by Brutus. As a matter of fact, the whole tragedy is one long chapter of Brutus's errors of omission and commission. History makes it clear that the army of Brutus and Cassius had everything to gain by delay. It should be remembered that Sardis and Philippi are far apart, the former being in Asia Minor, and the latter in Macedonia.

214. *Under your pardon*—with your good permission, I have something more to say; excuse me for interrupting you.

Brutus does not allow Cassius to proceed with his speech. *Note beside*—also observe.

215. *Tried the utmost of our friends*—our allies have already given us the best of their help; we have got all possible assistance from our friends.

216. *Our legions are brimful*—our armies are as strong as they can be; our troops have reached the required number. *Our cause is ripe*—it is the most opportune moment for us to launch into action. *Ripe*—mature; fully developed so as to be on bursting point.

218. *We, at...decline*—we, who have attained the zenith of our power, are on the point of losing ground. The metaphor is taken from a tide which after reaching the point of full flood begins to ebb or recede.

219. *Theremen*—there is a good chance or a favourable combination of circumstances in the lives of men. The metaphor suggested in the preceding line is spun out in this and the following lines.

220. *Which takenfortune*—these opportunities, if taken advantage of when they are most favourable, result in capital good luck. *Taken at the flood*—taken advantage of at its highest point.

Leadsfortune—gives us a prosperous career.

221. *Omitted—i. e.*, the opportunity of taking the tide being neglected.

All the voyage of their life—their 'entire' career; the whole course of their life.

222. *Bound*. This word is generally used of a vessel's journey towards its port. *Shallows*—shoal banks. *Is..... miseries*—is involved in difficulties and misfortunes.

219—222. *There is a tide... in miseries.*

Brutus and Cassius are discussing the measures to be adopted to meet the enemy. Cassius proposes that they should wait for the enemy at Sardis, but Brutus is of the view that it will be advisable to march out from Sardis and encounter the Cæsarians at Philippi. Brutus maintains that it is the right

time for them to strike. There can be no better opportunity for taking the field against the enemy. Brutus expresses this with the help of a metaphor. Favourable opportunities are just like tides. Just as if a tide is taken advantage of when it is at its highest point, the vessel has a happy and prosperous voyage; so if opportunities are turned to account "at the psychologically appropriate moment," the users of these opportunities will lead lives of success and happiness. In case opportunities are neglected, *i. e.*, if the tide is not taken at the flood, the whole of their after-career will be one long spell of misery, *i. e.*, they will be ever after involved in difficulties and misfortunes. Brutus advises Cassius to strike while the iron is hot. His only mistake is that he takes the iron to be hot while it is not.

In Bacon's *Advancement of Learning*, we find a passage which contains a parallel to the metaphor here used. Bacon describes 'the true marshalling of men's pursuits towards their fortune':—"In the third place I set down reputation, because of the peremptory tides and currents it hath, which if they be not taken in their due time, are seldom recovered, it being extreme hard to play an after game of reputation."

In *The Tempest* occur the following lines :—

"I find my zenith doth depend upon
A most auspicious star, whose influence
If now I cannot but omit, my fortunes
Will ever drop."

Critics are right in pointing out that the simile used by Brutus is far from exact at all points, since the consequences of missing the tide are not such as are stated. Moreover 'shallows' and 'miseries' are not a happy combination.

223. *Full sea*—flooding tide. *Afloat*—launched.

224. *Take the... serves*—utilise the opportunity before it is lost. *Serves*—is favourable.

225. *Lose our ventures*—miss our chance in life; fail in our undertaking. *Our ventures*—"what we have put to hazard;" literally "that which is sent to sea in trade."

With your will—as you like it. *Go on*—proceed

226. *We'll along ourselves*—we shall march on.

227. *The deep of night*—the death of midnight. *Is*—has. *Crept*. This word aptly describes the unperceived passage of time. *Upon our talk*—upon us while talking.

228. *Nature must obey necessity*—our natures need rest, and we must obey the natural craving.

224. *Which rest*—we will allow our natures a little rest only. *Niggard*—stint; supply sparingly; treat in a niggardly manner.

230. *There is no more to say?*—does that finish our discussion?

231. *Hence*—march hence.

232. *Gown*—night-gown; dressing gown.

234. *Good repose*—may you have sound sleep.

235. *This was night*—the first part of the night was unfortunately spent in a quarrel.

236. *Never come souls!*—may we ever remain friends.

Division—discord; quarrel.

237. *Let it not, Brutus*—prevent it at any cost, Brutus.

Every thing is well—there is nothing to regret in that which has taken place; our quarrel is a thing of the past, and we are friends again.

238. *Good night, my lord*. The formal address of Cassius—'my lord'—expresses the speaker's love, gratitude and deep reverence. Brutus affectionately disclaims the title of superiority in his reply—'good brother.'

"It is a wonderful truth," remarks Kolbe, "that at the end of this scene, in which Cassius has felt the strength of Brutus and been cowed by it, he calls him (for the only time in the play) 'my lord!'"

240. *Instrument*—musical instrument; probably a harp or lyre.

241. *Thou speak'st drowsily*—the way in which you speak shows that you are sleepy.

242. *Knave*—lad or boy. Brutus uses it as a term of endearment. Lucius is on the footing of a page rather than a slave. He is the only character named in the play not to be found in Plutarch.

Knave comes from Anglo Saxon *cnapa*, 'boy,' and then 'servant.'

I blame thee not. I find no fault with you. *O'er-watch'd*—worn out with watching, or keeping awake.

243. *Other*—others.

244. *Cushions*—masses of soft material stuffed into cloth or silk covering for sitting, kneeling, rolling on. Mark the tenderness and kind-heartedness of Brutus.

246. *Calls my lord?*—did you send for us, sir?

247. *Sirs.* "The plural is only used now in the headings of letters."

248. *Raise*—rouse; awake. *By and by*—shortly.

248—49. *I shall raise* *Cassius*—I may stand in need of rousing you and sending you on business to my brother Cassius.

250. *So please you*—if it so please you. *Watch your pleasure*—keep awake and await your orders.

251. *I will* *good sirs.* Here again we notice the natural affection of Brutus for his servants.

252. *Otherwise bethink me*—change my mind, *i. e.*, not send a message.

253. *So*—so diligently. This forgetfulness of Brutus can be explained in the light of the worries and sorrows weighing him down.

256. *Bear with me*—have patience with me; don't mind what I say.

I am much forgetful—I have a bad memory. 'Much' is now used with participles and not with adjectives.

257. *Canst thou* *a while?*—can you keep awake a little longer? *Heavy*—drowsy,

258. *Touch thy.....two*—play a tune or two on your instrument. *Strain*—note or song.

259. *An't please you*—if it please you.

260. *I trouble thee too much*—I put a severe strain on you; I tax your energies too much. *But thou art willing*—you serve me ungrudgingly.

This is but an apologetic way of asking the boy to sing to him. Brutus is full of the milk of human kindness. He will not let his servants feel that he is in any way lording it over them.

262. *I shouldthy might*—I should not demand from you more work than you have the strength to do: put too severe a strain on you by taxing your might beyond endurance.

263. *Young bloodrest*—those whose blood is young and fresh need more sleep than those who are old.

265. *It was well done*—you have done well to have had your sleep.

266. *I will... ..long*—I will not keep you awake for a long time. *If I do live*—if I survive the battle.

267. *I will be good to thee*—I will reward you handsomely.

Stage Direction. “*Music and a Song*”—“This introduction of music (a detail not in Plutarch) is designed by Shakespeare to give repose and attune our minds to what follows; it removes the impression of stir and unrest left by the dispute between Brutus and Cassius and the discussion over their plans. Music seems the most fitting of preluces to the supernatural”—*Verity*.

268. *Sleepy tune*—sleep-inducing song or song sung by one who feels drowsy.

The boy has fallen asleep while playing the tune.

Murderous slumber—death-like sleep. Sleep is like death because it causes unconsciousness for the time being. The sleeping and the dead are alike, and sleep is called the “twin-brother” of death.

269–70. *Lay'st thou.....thee music?*—hast thou sent off Lucius to sleep even while he was playing music to send me

to sleep. The idea is that Sleep—whose mace or emblem of authority is appropriately made of heavy lead—is taking Lucius into custody, and is touching him with the mace as a sign of arrest. In other words, Lucius is falling asleep.

'Mace' is a heavy, usually metal-headed and spiked club: it is often an emblem of office. Sleep is here personified and represented as bearing in his hand a mace. The mace is of lead because of the heaviness of deep slumber. Morpheus, the god of sleep, was represented as carrying a wand which he waves over those whom he wishes to lull to sleep. Shakespeare calls this wand a "mace" for two reasons: (1) to express the idea of heaviness of sleep; (2) to suggest the figure of an official laying his hand upon a man's shoulder and arresting him.

270. *Knave*—lad.

271. *Do thee.....thee*—be so cruel as to wake you up. *To*—as to.

"Brutus, who at the call of duty and honour could plunge his dagger into Cæsar, cannot wake a sleeping boy.....There is nothing more tender in the plays of Shakespeare than this scene"
—*Dowden*.

272. *Nod*—doze; droop your head. *Break'st*—will break; are sure to break.

273. *I'll take it from thee*—this strain of tenderness in Brutus, which stoicism has not been able to force out, makes him natural and human to his very finger-tips.

274. *Let me see, let me see.....*Here is another beautiful touch. Brutus cannot miss his books even in the turmoil of war.

Leaf—i.e., of the book. The turning down of a leaf is an anachronism. In the days of Brutus books were not of the modern type with leaves; they were parchment scrolls rolled up.

275. *Left reading*—left off reading.

Here it is, I think. MacCallum has an interesting as well as instructive comment on this:—

"Brutus's habit of reading at night is mentioned by Plutarch, but, when we consider the circumstances, has it not deeper meaning here? His love for Portia we know, but after his

brief references to her death he seems to banish her from his mind, and never, not even in his dying words, does her name cross his lips again. Is this an inadvertence on Shakespeare's part, or an omission due to the kinship of *Julius Cæsar* with the Chronicle History? Is it not rather that he conceives Brutus as one of those who are so bound up in their affections that they fear to face a thought of their bereavement lest they should utterly collapse? Is it fanciful to interpret that search for his book with the leaf turned down, in the light of Macaulay's confession on the death of his sister, 'Literature has saved my life and my reason; even now I dare not, in the intervals of business, remain alone a minute without a book.'

Enter the Ghost of Cæsar. Plutarch says it was 'a wonderful strange and monstrous shape of body': he does not mention it as a ghost of Cæsar.

276. *How ill.....burns.*—It is an old superstition that lights grow dim or burn blue at the approach of spirits. Cf. Richlad III.

"The lights burn blue. It is now dead midnight."

277. *It is the weakness of mine eyes*—an optical illusion merely.

278. *That shapes.....apparition*—make this unnatural figure appear before me. *Shapes*—creates. *Montsrous*—unnatural. *Apparition*—phantom.

279. *It comes upon me*—it advances towards me. *Art thou anything?*—art thou a reality?

280. *Art thou..... devil.* Compare Hamlet's words to his father's ghost :—

"Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from hell,
etc"

or Macbeth and his vision of the dagger :—

"Or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?"

281. *Makest my blood cold*—chills me with fear,

Stare—stand on end—the well-known effect of the sight of an apparition. The word is still used in this sense; they speak of a horse having a “staring” coat of hair, when the hair is coarse and bristly from ill health.

282. *Speak to*—tell.

283. *Thy evil spirit, Brutus*—thy evil genius, Brutus. The evil genius of Brutus appears in the form of the ghost of Cæsar. Those who are authorities on what is called “psychical research” believe that evil spirits can assume the form of the dead man known by them to whom they appear.

Ulrici calls it “The offended spirit of history itself. It appears but once and utters a few pregnant words, but we continually feel that it is hovering in the background, like a dark thunder-cloud.”

284. *To tell thee.....Philippi*. The spirit has come to warn Brutus of his fate at Philippi.

287. *Why*—that being so; in that case. Brutus is not afraid. He keeps his presence of mind.

288. *Taken heart*—recovered my firmness; summoned courage.

Now I... vanishest. He outfaces the ghost, and the ghost disappears.

“This,” says Hudson, “strongly, though quietly, marks the ghost as *subjective*; as soon as Brutus recovers his firmness, the illusion is broken. The order of things is highly judicious here, in bringing the ‘horrible vision’ upon Brutus just after he has heard of Portia’s shocking death. *With that great sorrow upon him he might well see ghosts*. The thickening of calamities upon him, as the consequences of his stabbing exploit, naturally awakens remorse.”

289. *Ill*—evil. *I would.....thee*—I should like to have further conversation with you.

292. *The strings.....are false*—the instrument is not in order, sir. *False*—out of tune.

Lucius has fallen asleep while playing on his musical instrument, and on being suddenly raised by the loud cries of Brutus.

he fancies he has been rebuked for bungling. So in his dreamy state he excuses himself for the bad playing by attributing it to a defect in the strings of the harp.

Hunter reads in the innocent words of Lucius a deeper meaning. The fatal flaw, the moral error which made a crime appear a virtue, has turned the music of Brutus' life to discord;—'the strings are false.'

One thing is clear: it is a charming touch in this boy study. How true to life! What an exquisite picture! It seems Shakespeare sucked his knowledge of human life and nature with his mother's milk.

293. *At his instrument* — playing upon his harp.

298. *Yes, that.....anything?* Brutus wants to know whether any one else saw the apparition.

300. *Sirrah*—fellow.

304. *Why did..... your sleep?* Both Varro and Claudius cried out in their sleep. Brutus thinks that the cries may have something to do with the appearance of the ghost.

307. *Commend me to*—give my compliments to.

308. *Set on his powers*—march his troops. *Betimes* — early. *Before*—in advance.

ACT V

SCENE I.

Summary. The scene changes over to the camp of the Cæsarians. It is the eve of the battle of Philippi. Octavius and Antony, whose legions are encamped on a strong position near Philippi, are discussing the probable action of the enemy. Octavius, who has been expecting that the enemy will charge them at Philippi, is glad to see his expectation coming true. Antony explains the move as an attempt on the part of the Republicans to make an impression by show of bravery. A messenger now enters to warn them that the opposing army is in sight, and that they must get ready for action.

Both the armies stand facing each other, and their leaders hold a parley. Hot words of mutual recrimination are exchanged. Antony hints at Brutus's treachery in stabbing Cæsar; Cassius alludes to Antony's inducement of the mob into mutiny. Octavius puts an end to the wrangling, defies the enemy, and swears to avenge the death of Julius. Antony and he then withdraw with their troops.

Brutus talks apart with Lucilius for a moment. Cassius imparts his misgivings to Messala, and calls him to witness that it is against his will that all is going to be staked on a single battle. He also seems to be depressed by forebodings of evil, and this Epicurean philosophy avails him little; yet he is fresh of spirit and resolved to meet all perils bravely. Brutus and Cassius converse together for the last time; it is a touching farewell between the two. Cassius anxiously asks Brutus what he is going to do in the event of losing the day. Brutus pronounces suicide cowardly and vile, but declares he will never submit to be carried bound to Rome.

Borrowings from Plutarch.

(1) The conversation of Cassius with Messala.

"Messala, I protest unto thee, and make thee my witness, that I am compelled against my mind and will (as Pompey the

Great was to jeopard the liberty of our country to the hazard of a battle."—*Life of Brutus.*

(2) The evil omen of the eagles.

"When they raised their camp, there came *two eagles* that, flying with a marvellous force, *lighted upon two of the foremost ensigns*, and always followed the soldiers, which gave them meat and fed them, until they came near to the city of Philippes: and there, one day only before the battle, *they both flew away* And yet further, there was seen a marvellous number of fowls of prey, that feed upon dead carcasses The which began somewhat to alter Cassius' mind from Epicurus' opinions."

—*Life of Brutus.*

(3) The discussion as to suicide.

"There Cassius began to speak first, and said: 'the gods grant us, O Brutus, that this day we may win the field, and ever after to live all the rest of our life quietly one with another. But sith the gods have so ordained it, that the greatest and chiefest things amongst men are most uncertain, and that if the battle fall out otherwise today, than we wish or look for, we shall hardly meet again, what art thou then determined to do, to fly, or die?' Brutus answered him, being yet but a young man, and not over greatly experienced in the world: 'I trust (I know not how) a certain rule of philosophy, by the which I did greatly blame and reprove Cato for killing himself, as being no lawful nor godly act.....but being now in the midst of the danger, I am of a contrary mind?'" — *Life of Brutus.*

Deviations from Plutarch.

(1) "Then Brutus prayed Cassius he might have the leading of the right wing, the which men thought 'was far meetter for Cassius, both because he was the elder man, and also for that he had the better experience. But yet Cassius gave it him.'" — *Life of Brutus*

Shakespeare has transferred this incident to the camp of the Cæsarians. The departure involves another, in as much as Brutus must, according to Shakespeare, have comanded the left wing.

(2) "As for Octavius Cæsar himself, he was not in his camp because he was sick." Shakespeare makes Octavius take an active part in the disposition of the battle.

Dramatic Significance.

Brandes remarks that the declining action of a drama is apt to be less effective and fascinating than its rising action. This is especially true of *Julius Cæsar*. The play moves on without pause or suggestion of interval from the Fourth Act to the Fifth. But there is undoubtedly a falling off of interest in the final Act. The interest flags mainly because we know it for a fact that the cause of the Republicans is doomed. The tactics, unexpected by Antony, which bring the armies of Brutus and Cassius from the hills down to the plains of Philippi, are the same as those which were discussed at the council of war. To this very council of war Cassius refers in his conversation with Messala when he calls him to witness that he was compelled against his will to risk all on a single engagement. Brutus's decision to meet the enemy at Philippi has already been noticed as a blunder on his part. His decision to stake everything on one battle is another serious blunder that he commits. More and more we see that all the disasters and blunders of the play are due to Brutus who committed first the great mistake of sparing the life of Antony, when Cassius wished him to be slain with Cæsar. The defeat of the Republicans is a foregone conclusion. They speak and act, henceforth, as doomed men, scarcely resisting their fate. Their ever-deepening despair is in marked contrast with the freshness and confidence of Antony and Octavius. This scene is a preliminary to the battle of Philippi. The unknown fears invading the minds of both Brutus and Cassius, are a sufficient forecast of what the gods have in store for them.

The character of Cassius continues to interest and attract us. He is improving throughout the rest of the play. It seems he has cast the old slough : he has left his old self far behind. All that remains of him is pure nobility. Brutus is almost a ghost of a man : his destiny overshadows him. His own blunders encounter him in the form of his failures. We remember it was he who proposed the battle, thinking there was "a tide in the affairs" of the Republicans, which should be

"taken at the flood." It is evident, too, that he now proposes the parley, in which he receives so much abuse from Antony. For all this he himself is to blame. As he has made his bed, so must he lie. If Antony is alive and kicking—if he is so cheeky, Brutus has to thank himself. It is his own doing. He sowed the wind; he must reap the whirlwind. The character of Octavius is further developed here. He has begun to assert himself against Antony. The strength of will and the dignified demeanour of this young man go to indicate that he is the rising man, and will soon come to occupy a position of eminence in the affairs of Rome.

The reader will do well to notice the quality of the dialogue in the scene. It is "words before blows," no doubt; but the words stab no less than the blows. The distant clash of arms and trumpet sounds are preceded, as it were, by the ringing and defiant utterances of the opposing generals.

Notes, Explanations, References, etc.

The Plains of Philippi. Philippi—a town—which stood on the summit of a hill—was founded by Philip of Macedon; it is therefore known, after its founder, as Philippi. The plains extended towards the west as far as the river Strymon, which served as a boundary line between Macedonia and Thrace.

The battle of Philippi was fought in B. C. 42. Brutus and Cassius had taken their position on the top of two hills, about twelve miles to the east of the city. Octavius was on the left, opposite to Brutus; Antony on the right, opposite to Cassius. Brutus defeated Octavius; Cassius was defeated by Antony. Cassius, seeing horsemen advancing, and supposing them to be the enemy threw himself on the sword of a freed-man. Twenty days afterwards Brutus was forced to fight again, and he got the worst of the encounter. The day following his soldiers refused to fight; so he killed himself.

Shakespeare has crowded the two engagements into one single battle.

1. *Our hopes answered*—our expectations have turned out true; the enemy have done what we hoped they would do. Verity thinks Octavius uses *our* (the royal pronoun) for

my. In the light of this, Octavius should be taken to mean that *he* has rightly foreseen the movements of the foe.

Answered—fulfilled; realized.

3. *Keep*—stay in; remain on. *Upper regions*—heights; hill-slopes. This line seems to refer to Sardis.

4. *It proves not so*—your surmise is turning out to be false: what you said does not come true. *Battles*—battalions; forces. The word 'battle' is often used in Shakespeare in the sense of 'a division of an army.'

Are at hand—are approaching.

5. *Mean*—intend; propose. *Warn us*—summon us to fight; challenge us; invite us to fight. Cf. Henry V.—

"Who is it that hath warn'd us to the walls?"

6. *Answering.....of them*—answering our question before we ask it—a figurative way of saying "defending themselves against our attack before we have made it."

Answering—accepting our challenge before we send it. *Demand of them*—summon them to the test of valour.

7. *Tut*—pooh, pooh! This is an exclamation expressive of scornful disbelief.

Am in their bosom—am familiar with their intention; know their mind in the matter. Compare the phrase "a bosom friend," i. e., a friend thoroughly trusted, and the following from Henry IV.—

"Your son in Scotland being thus employ'd,
Shall secretly into the bosom creep
Of that same noble prelate."

8—9. *Wherefore they do it*—why they are coming upon us; with what object they are coming to Philippi.

They could..... places—they would be glad to go elsewhere. Antony means that they are cowards and are afraid of coming to the field and giving them the battle.

10. *With fearful bravery*—with a gallant show of courage; with warlike pomp intended to inspire fear.

'Fearful bravery' is also explained as "timorous defiance, an empty show of courage, while they are inwardly quaking for fear."

'Bravery' means either (1) 'outward splendour'; 'ostentation' or (2) 'bravado'; 'defiance.' Craik and Steevens are in favour of the first meaning.

Face — appearance; show; bold front.

11. *To fasten in our thoughts*—to make us believe; to impress upon us.

12. *But 'tis not so*—they have no real courage; it is not a fact that they are brave

13. *In gallant show*—with great military pomp; with a fine display.

14. *Bloody sign of battle*—scarlet ensign or banner. Plutarch says that a scarlet coat was set out in the camp as the sign for battle. "By break of day," he writes, "the signal of battle was set out in Brutus' and Cassius' camp, which was an arming scarlet cloak."

Bloody—blood-red. *Hung out* — displayed; unfurled.

15. *And something.....immediately*—you should put yourselves into action without delay; there is no time to lose.

16. *Lead your.....on*—lead your division on slowly. *Softly*—gently; slowly.

17. *Left hand*—left side. *Even field*—level plain.

Plutarch tells us that Cassius, though the more experienced soldier, allowed Brutus to lead the right wing. "Shakespeare made use of this incident, but transferred it to the opposite camp, in order to bring out the character of Octavius which made Antony yield. Octavius really commanded the left wing."

18. *UponI*—no; I shall station myself on the right side.

Keep thou—you take up your position. "The tenour of the conversation evidently requires us to read 'keep you'."—*Craik*.

Notice that Octavius refuses to be dictated to by Antony.

19. *Cross me*--oppose; thwart. *Exigent*--exigency; crisis.

20. *I do not cross you; but I will do so.* The following interpretations of this sentence are worth noting:—

(a) Rolfe is of the view that Octavius puns on the two meanings of the word 'cross'—"I do not cross you (in Antony's sense of the word), but I will cross you (in the sense of crossing over to the other side of the field)," and with the word he does cross over.

If this interpretation be accepted, then Octavius keeps the left wing, and therein the play agrees with history, for Octavius did really command the left wing. In 'I will do so', Rolfe takes 'do' as a substitute for 'cross'.

(b) Another interpretation has been given, — Octavius now forbears to cross Antony, but he threatens that he will not be so considerate to Antony in future. In this case the line (or a part of it) must be taken as an 'aside.'

(c) But 'do' may be understood as referring to what Octavius says in the line above—"upon the right hand I". According to this explanation, the meaning will be: "I have no intention of thwarting you, but I will do what I say, i.e., lead the right-wing."

"At this time," says Hudson, "Octavius was but twenty-one years old, and Antony was old enough to be his father. At the time of Cæsar's death, when Octavius was in his nineteenth year. Antony thought he was going to manage him easily and have it all his own way with him; but he found the youngster as stiff as a crowbar, and could do nothing with him. Cæsar's youngest sister, Julia, was married to Marcus Atius Balbus, and their daughter Atia, again, was married to Caius Octavius: a nobleman of the plebeian order. From this marriage sprang the present Octavius who afterwards became the Emperor Augustus. He was mainly educated by his great uncle, was advanced to the patrician order, and was adopted as his son and heir, so that his full and proper designation at this time was Caius Julius Cæsar Octavianus. The text gives a right taste of the man, who always stood firm as a post against Antony, till the latter finally knocked himself to pieces against him."

21. *They*—the enemy. *Parley*—a discussion of terms; a preliminary talk before the battle. *They ...parley*—they halt and ask for a conference with us.

22. *Stand fast*—keep on your guard. *We must.....take*—we must go forward and have a parley.

23. *Give sign of battle*—give the signal for commencing the fight.

24. *We will.....charge*—we will wait till they attack us; we will wait for them to charge first. Antony says they will act on the defensive, and not take the initiative in the fight.

25. *Make forth*—go forward in front of the army. *Wouldwords*—wish to speak to us.

26. *Stir not*. These words are addressed by Octavius to his own men. *Signal*—the signal for attack.

27. *Words before blows... ..countrymen*?—is it your wish to have a quarrel before beginning to fight? The enemies are still Brutus's 'countrymen.' Mark how dignified he is.

28. *Not that... ..do*—yes, but not because we are more fond of quarrelling, as you are.

29. *Good.....strokes*—a sane person would automatically prefer effective or well-meaning words to ineffectual strokes. Either Brutus implies that a friendly conference is any day better than blows administered in a fight (which are necessarily a bad thing to do), or he means that Antony and Octavius cannot strike hard, and therefore would be better advised to have a parley with the Republican generals.

30. *Bad strokes*—Antony alludes to the stabbing of Cæsar by Brutus. Here is a thrust that goes home.

In your.....good words—even when dealing cruel blows you are courteous in speech.

31. *Witness.....heart*—the wound you made in Cæsar's heart is a living testimony to what I say. Antony means that even when stabbing Cæsar Brutus acclaimed him as a monarch. It should be borne in mind that the exclamation put into the mouth of Brutus is an invention of Antony; it is not supported by history or this play.

33. *The postureunknown*—we have yet to know what sort of blows you deal or what sort of a fighter you are. *Posture*—literally, the placing, *i. e.*, the manner of your blows. The use of the word here is peculiar, and has given rise to the usual crop of conjectures—"portents," "punctures," etc.

Are. The verb agrees in number not with its nominative but with the noun 'blows' immediately preceding it.

34. *But for your words*—as far as your words are concerned.

They rob... they are sweeter than the honey collected by the bees of Hybla. Cassius means that Antony is 'honey-tongued'; but the remark is sarcastic. Perhaps Cassius alludes to the following speech of Antony, which he had used in the course of the funeral oration, cajoling and coaxing the multitude into a line with his own dark designs.

Hybla—a town in Sicily, the neighbourhood of which was famous for honey.

32—35. *Antony, the posture.....honeyless.*

These lines are spoken by Cassius when the generals of the opposing army are having a parley before beginning the battle at Philippi. Cassius here comments on Antony's probable attitude and on the probable direction of his striking in the battle that is imminent. If taken literally the lines are a reflection on Antony's generalship. Cassius says that Antony's fighting quality has not yet been put to the test. The way in which he administers blows to his enemies is not yet known. But Antony has been known as an eloquent man who can charm others by means of his sweet and flattering speech. It seems he has stolen honey (which is a sweet thing) from the bees of Hybla and appropriated it to himself in the form of his powers of elocution.

'Posture of your blows' has been variously interpreted.

Hunter explains it as "the way in which you give blows, the attitude you assume when you are about to give blows, remains to be shown."

Wright interprets the expression thus: "It is not yet known where your blows are directed."

Deighton says the sentence means—"No one has ever seen you strike a blow in a combat."

According to Furness, however, the word 'posture' may be taken to mean 'position,' *i. e.*, as to whether they are to be held in high or low estimation is unknown.

35. *Not stingless too*—yes, but I have not stolen the string of the Hybla bees, *i. e.*, there is more of sweetness in my words than of bitterness.

In some editions there is the note of interrogation after 'too.' In that case Antony means to retort that his words have a sting in them, although Cassius pretends they are sweet, and so they rob the bees of their sting as well as honey.

36. *Yes,.....too*—yes, your words have both the sting and the sound of the bees, *i. e.*, you buzz as well as the bees.

37. *Stolen their buzzing*—robbed the Hybla bees of their humming sound.

38. *And very.....sting*—you indulge in rant before dealing blows, and this is wise on your part because you cannot strike successfully.

Threat—threaten.

39. *Villains*—traitors. *You did not so—i. e.*, you spoke no words; you gave no warning of what you intended.

Vile daggers—a case of transferred epithet. The daggers are not vile but those that use them are so.

Hack'd.....of Cæsar—clashed against one another in the body of Cæsar. The idea is that so many of the conspirators struck at Cæsar that their daggers knocked against each other in Cæsar's body. Plutarch says "So many swords and daggers lighting upon one body, one of them hurt another." Shakespeare's version is suggestive of the savage fury of the attack and the large number of the assassins.

41. *Showed.....apes*—grinned like monkeys. The reference is to the hypocritical smile of the conspirators.

Fawn'd like hounds—demonstrated your affection like a dog leaping on his master's lap. Formerly he had compared them to *hunters*.

42. *Bowed like bondmen*—bowed with servile humility. *Bondmen*—serfs; slaves.

43. *Damned*—cursed. *Cur*—dog of a low breed. *Behind*—from behind, like a coward as he is. Plutarch says:—"Then Casca, *behind him*, stroke him in the neck with his sword."

44. *Brutus, thank yourself*—you have only yourself to thank for these taunts; if you had listened to my advice Antony would now be dead.

Brutus has not a word to say in reply to this severe stricture. "In silence, before the battle of Philippi, he must hear from *Antony* the moral reproach of assassination, he must hear from *Cassius* the blame of having unreasonably spared the man whose tongue had otherwise not thus offended."
—*Gervinus*.

45—47. *This tongue:.....have ruled*—Antony would not have used such offensive language if I had had my way. In II. i. 161, Cassius urges that Antony should be put to death along with Cæsar: "Let Antony and Cæsar die together."

48. *Come, come*. This expresses impatience of Octavius at the turn things are taking. *The cause*—let us transact the business for which we came out to speak with one another. Octavius puts an end to this wrangling.

If arguing make us sweat—if we become exhausted with mere exchange of words.

49. *The proof of it*—the decision by arms, the test of our words in fighting,

Will turn to redder drops—is apt to cause great bloodshed. "We may," says Octavius, "sweat when arguing with words; when disputing with swords our bodies will sweat blood from their wounds."

Proof—trial. *Redder drops*—i. e., not of sweat, but of blood. Octavius is a man of few words. He is impatient to begin the fight.

50. *Look*. This one word, to which a whole line is dedicated; is pregnant with meaning. It is accompanied by proper gestures. It expresses Octavius's defiant challenge to the conspirators.

51. *I draw a sword against*—I wage war with.
52. *Goes up again?*—returns to its scabbard?
53. *Three and thirty*—According to Plutarch, Appian, and Suetonius, the number of Cæsar's wounds was *twenty-three*. But Shakespeare's *three and thirty* becomes the mouth very well.
54. *Be well avenged*—have been duly revenged. *Another Cæsar*. Octavius speaks of himself as another Cæsar. He was the adopted son and heir of Julius Cæsar.
55. *Have added.....traitors*—till I myself, Octavius Cæsar, fall as another victim, by the sword of traitors.
Added slaughter to—furnished another victim for.
56. *Thou... ..hands*—if you meet your death in the battle at our hands you will not have been killed by traitors, for we are none.
57. *Unless.....thsee*. The idea is that Octavius has traitors on his side.
So I hope—viz., not to die by traitor's hands.
58. *I was not.....sword*—I was not destined to be killed by Brutus. Octavius returns to his charge of treachery— which Brutus seeks to evade. Octavius means he will not die by traitors' hands. At any rate, he says, he was not born to die on Brutus's sword. He implies that Brutus acted like a traitor while stabbing Cæsar.
59. *Strain*—race.
60. *Thou.....honourable*—die a nobler death than by the sword of Brutus. *Honourable*—honourably.
61. *Peevish*—childish; foolish; weak-tempered. *School-boy*—mere stripling; *chhokra*, as we would say in Hindustani. *Worthless of such honour*—not at all deserving the honour of dying on Brutus's sword.
62. *Joined with*—leagued with; allied with.
Masker—one who takes part in a masque, a kind of dramatic entertainment held chiefly at court and characterized by music and scenic display.

Reveller—a man fond of feasting and mirth; a pleasure-hunter.

Antony is the masker and reveller here. In his house they did nothing but feast, dance, and mask: and himself passed away the time in hearing of foolish plays, and in marrying these players, tumblers, jesters, and such sort of people."

Plutarch's—*Life of Antony*.

63 *Old Cassius still*—bitter and splenetic, as you always were; the same spiteful-tongued Cassius as of old. Cassius is still the same as he was; hasty of temper and bitter of tongue. That is what Antony means.

Come, Antony, away!—it is no use tarrying and wrangling with them; let us proceed to the *cause*, the business in hand.

64. *Defiance.....teeth*—O traitors, we throw our challenge to you.

Hurl—throw. Compare *Paradise Lost*:—

"Hurling defiance toward the vault of Heaven."

65. *If.....today*—if you have the courage to face us today.

66. *Stomachs*—inclination; appetite for the fray.

67. *Blow wind*—let the wind blow. *Swell billow*—let the waves rise high. *Swim back*—let the vessel be put to sea.

Why, now,.....bark—let the worst come, away with peace. Cassius compares their enterprise to a ship setting sail on a strong sea. The metaphor reminds us of Brutus's 'there is a tide.....which taken at the flood leads on to "fortune" But Cassius is not so optimistic as Brutus.

68. *The storm is up*—we are launched on the perilous enterprise. *All is on the hazard*—everything is at stake; all our fortune is now put to the risk of chance. "Hazard is the game of dice; all depends on the fall of the dice, *i. e.*, we have done all we can; the rest depends on fortune.

69. *Hark*—listen. *A word with you*—I want to talk to you alone for a while. It is not known what the topic of conversation between them is. Shakespeare gives us only the conversation between Brutus and Cassius.

71. *This is my birth day.* As we have noticed above, the mind of Cassius is full of misgivings. A number of omens and portents have gone to damp his spirits. The fact that the battle of Philippi, which is going to decide his fate and the fate of Brutus, falls on the birthday of Cassius makes him still more superstitious. It imparts a very pathetic interest to the whole affair.

As—is redundant.

72. *Give me thy hand, Messala.* It seems as if Cassius were taking his last leave of Messala. There is something in the air which depresses the Republicans. It is a case of coming events casting their shadows before.

73. *Be thou my witness*—bear testimony to the fact.

74. *As Pompey was.* The allusion here is to the war fought in B. C. 48, which ended with the battle of Pharsalia. Pompey wished to avoid a battle with Cæsar because he knew his forces were weak. But he was forced into that battle against his better judgment, by the inexperienced and impatient mind about him. The result was that Pompey was utterly beaten.

Set—stake ; risk.

75. *All our liberties*—the liberties of ourselves and our country. *Upon one battle*—upon the result of a single engagement with the enemy.

76. *Held Epicuru strong*—adhered firmly to the views of Epicurus ; was a pakka believer in Epicurus.

Epicurus—a famous Greek philosopher, born in B. C. 342, died in B. C. 270. He founded the Epicurean school of philosophy. He taught that happiness was the highest good and that virtue should be practiced because it leads to happiness. He conceived the Gods as exercising no influence upon the world or man, and hence *his followers put no faith in omens and portents*. Epicureanism is opposed to Stoicism which regards self-denial as the highest good and preaches the practice of virtue for its own sake.

77. *His opinion*—his doctrines ; the texts of Epicureanism.

78. *Partly*—to some extent. *Credit*—believe; put faith in. *Things that do presage*—portents and omens. Cassius means that he has come partly to believe in things and warnings supernatural.

79. *Coming from Sardis*—as we were on our way from Sardis to Philippi.

Former ensign—foremost banner; the flag of the vanguard.

The Roman standard was in the form of an eagle mounted on a long staff. Brutus had ordered Cassius to command the van of the republican army, while he himself was to bring up the rear.

80. *Mighty*—large; powerful. *Eagles*. The bird was believed to be sacred to Jupiter and would therefore be a symbol of victory.

Fell—swooped down. The word indicates the sweeping motion of the eagles as they descended on the ensigns.

Perched—took their seat; seated themselves.

81. *Gorging*—feeding greedily. Wright says that 'gorging' was the technical term for the feeding of a bird of prey, and quotes Lucrece, 69+—

"Look, as the full-fed hound or gorged hawk."

82. *Who*—refers to the eagles. *Consorted*—accompanied.

83. *Are..... gone*. The eagle was sacred to Jupiter and was the national emblem of the Romans. The bird was symbolic of victory. The flying away of the eagles, in this case, was superstitiously believed to be an omen of defeat.

84. *Steads*—place. The plural is used, where we might expect the singular.

Ravens crows, and kites. All these are unclean birds, and therefore of evil omen. *Raven*—large black-plumaged hoarse-voiced bird of crow kind, feeding chiefly on flesh, often kept tame, and popularly held of evil omen.

86. *As*—as if. *Sickly prey*—sick and doomed to die and become a prey to those birds; marked out as death's victims.

Their shadows—the shadow cast by these birds.

87. *Canopy most fatal*—i.e., seem like the curtains over a death-bed.

Fatal—ominous; foreboding death.

Cassius at one time was proud of his being superior to vulgar Superstitions; but his epicureanism was shaken by the prodigies seen before Cæsar's death, and it is more rudely shaken on the eve of the battle of Philippi.

88. *To give up the ghost*—to die; to expire.

89. *Believe not so*—do not attach any importance to these omens.

I but.....partly—I am only inclined to have faith in them.

90. *Fresh of spirit*—full of lively hopes; full of fresh zeal. *Resolved*—determined.

91. *To meet all perils*—to face all dangers. *Constantly*—firmly.

92. *Even so, Lucilius*. This marks the end of Brutus's private conversation with Lucilius. From line 39 above we know that Brutus has drawn away Lucilius to have a private talk with him, and this he had while Cassius and Messala were conversing with each other. "Even so" indicates that Brutus has finished his conversation apart with Lucilius, and adds his confirmation to the instructions he has been giving to him. Brutus now advances to Cassius who also moves forward to meet him.

93. *The gods friendly*—may the gods befriend us today!

94. *Lovers in peace*—i.e., who have been friends in times of peace.

Lead on our days to age—live here in this world up to old age. Cassius wishes and prays that they may survive this crisis and continue as friends, and live to a good old age.

95. *Rest still incertain*—are always doubtful. Cf. Hamlet:—

"There is a destiny that shapes our ends,
Rough-hew them how we will."

96. *Let's reason*—let us consider or discuss. *Let's reason* *befall*—let us make up our minds what we will do if the worst comes to the worst.

98. *The very.....together*—i.e., I am determined not to outlive defeat.

99. *What are.....do?*—what are you going to do in that case?

Then—in the event of defeat.

100. *By the rule of philosophy*—in accordance with the philosophical principles which I have been an adherent of, and which condemn suicide. Brutus is referring to the Stoic philosophy, which advised resignation to the will of the gods, and therefore forbade a man to anticipate his natural death by suicide.

101—2. *By which.....give himself*—in accordance with which I disapproved of Cato's committing suicide.

Cato—the father-in-law of Brutus. He committed suicide at Utica in Africa to avoid falling into the hands of Cæsar. He had sided with Pompey, and after the defeat at Pharsalia fled for his life.

Plutarch tells us that Brutus early in life had taken Cato as his model. But he had never thought Cato justified in committing suicide. The Stoic philosophy which Brutus followed condemned suicide.

I know not how—in a way I cannot explain.

103. *I do find*—I do believe. *Vile*—mean.

104—5. *Fall*—befall; happen. *So to prevent the time of life*—cut short the duration of life. *Prevent*—anticipate the end of life. *The time of life*—the full period of life.

Arming myself with patience—gaining strength from patience; strictly schooling myself into patience.

106. *To stay*—await. Cf. Macbeth, IV. 3. 142—

“Ay, Sir; there are a crew of wretched souls
That stay his cure,”

Providence of some high powers—the dispensation of the gods; what the gods have willed; the end according to divine appointment.

Some—Brutus speaks thus indefinitely because the Stoics did not believe in the popular gods of Rome, though they believed, in opposition to the Epicureans, that gods do concern themselves with the affairs of men.

107. *That govern us below*—that guide and rule the destinies of men on earth.

100–107. *Even by the rule.....govern us below.*

The passage seems to be corrupt. The construction is somewhat involved and intricate.

To Cassius's question, "What are you determined to do?" Brutus answers, "To stay the providence etc." The words from "even by the rule" to "give himself" give Brutus's reason and ground of his decision. The word "I know not how" to "time of life" are a sort of parenthesis. So the whole passage may be recast in prose as follows: "Arming myself with patience, I am determined to await the decision of providence, by the rule of the Stoic philosophy which I blamed Cato for transgressing when he killed himself. I am not sure why I think so, but I do think it a cowardly and disgraceful thing to anticipate the natural end of life as Cato did, for fear of what might happen."

108. *Contented*—willing. *Led in triumph*—conducted as a prisoner of war in a triumphal procession held in honour of Antony and Octavius. It should be noted, however, that no Roman citizen was ever led as a prisoner in triumph.

109. *Thorough*—through. One is here reminded of Marullus's speech in the opening scene, "What tributaries..... grace in captive bonds his chariot wheels?"

110. *No, Cassius, no.* "Brutus at first speaks of suicide as unworthy but changes his mind. This is his attitude as Plutarch states it, but Shakespeare introduces Cassius' question to give dramatic motive to his change."—*Tudor Shakespeare.*

111. *Go bound*—go in fetters, i. e., as a prisoner.

112. *He bears too great a mind*—"The philosopher indeed renounced all confidence in his own principles. He had adopted

them for reading or imitation; they were not the natural growth of instinct or genuine reflection; and as may happen in such a case, his faith in them failed when they were tested by adversity. As long as there seemed a chance that the godlike stroke would be justified by success, Brutus claimed the glory of maintaining a righteous cause; but when all hope fled, he could take leave of philosophy and life together, and exclaim, 'I once deemed that virtue was a thing; I find her only a name, and the mere slave of fortune.' He had blamed Cato for flying from misery by self-murder; but he learnt to justify the same desperate act when he contemplated committing it himself."—*Merivale*.

113. *Must end.....begun*—must bring to a conclusion the great task of doing away with Cæsarism, the first step in which was the assassination of Cæsar. Brutus contemplates either defeat or completion of the work of liberation by conquering the enemy. He refuses to think of any other alternative. Fate, however, compels him to act against his philosophical principles, and in death as in life his theory has to yield to the hard logic of circumstances.

Begun—begin.

115. *Our everlasting farewell take*—let us bid each other good-bye for ever.

116. *For ever.....Cassius!* These words are highly pathetic. The shades of Hades are upon the Republicans.

117. *Smile*—rejoice.

118. *This parting... ..made*—this farewell is an ideal and opportune one.

122. *Lead on*—proceed; advance.

122—23. *O, that a man.....come!*—would that one could know the result of the enterprise we have in hand. *Ere*—before. *Come*—actually happen.

124. *Sufficeth*—is enough; is satisfactory.

125. *The end is known*—then we shall know our fate. *Ho!* This is addressed to the soldiers.

SCENE II.

Summary. Brutus sends Messala, with a message, to the troops on the other side. And as he sees Octavius's wing giving way, he directs them to attack it at once.

Borrowings from Plutarch.

"As for his [Octavius'] people they little thought that the enemy would have given them battle.....In the meantime Brutus, that led the right wing, sent little bills to the colonels and captains of private bands, in which he wrote the word of the battle; and he himself, riding a-horseback by all the troupes, did speak to them, and encouraged them to stick to it like men. So by this means very few of them understood what was the word of battle, and besides, the most part of them never tarried to have it told them, but ran with great fury to assail the enemies; whereby through this disorder, the legions were marvellously scattered and dispersed one from the other."—*Life of Brutus*.

Cold demeanour in Octavius' wing. Brutus sends bills.

Brutus gives the word too early.

Critical Remarks.

This scene shows that hostilities have already commenced. We see Brutus in a breathless hurry ordering Messala to carry certain written notes to his troops on the heights. He notices a slight advantage over the opposing forces, and orders a general attack. His action in sending the "bills" to Cassius seems to indicate that he regards himself as the commander of Cassius's forces as well as his own.

A very brief interval of time is to be felt here, for we are to imagine that the battle has already begun and lasted some little time. It is a little later in the day. Act V occupies the course of a single day. It opens at early morning. When Brutus kills himself it is already night.

This scene is important in as much as it acquaints us with another error of Brutus. It seems he is blundering ever. He gives "the word too early." What a bungler!

Notes Explanations, References, etc.

Alarum—notes on the trumpet sounded like a call to arms.

1. *Ride, ride.* The repetition shows the impatience of Brutus, and is suggestive of a critical situation. Brutus sends Messala post haste to the soldiers on the other side.

Bills—written message ; written orders.

2. *Legions* - troops. *On the other side*—i. e., on the left wing. Brutus has been seen a number of times laying down instructions to Cassius as to a mere subordinate. Some editors suggest that the troops referred to might be Brutus's own, divided from the main body and stationed a little apart.

Legion—a division, consisting of 3000—6000 men, inclusive of complement of cavalry, in ancient Roman army.

3. *Set on*—launch the attack.

4. *Cold demeanour*—faint show of resistance. Brutus means to say that he sees the wing or flank commanded by Octavius wavering. Their courage is failing, and any sudden attack will rout them.

Wing—a part of the army.

6. *Push*—attack. *Gives them the overthrow*—is sure to defeat them. Here again we find that Brutus's reasoning is defective. That Octavius's soldiers have betrayed cowardice is no proof that Antony's will follow suit.

6. *Come down*—descend from their position on the heights.

SCENE III.

Summary. Scene III is still concerned with the battle. As Brutus "gave the world too early," Cassius's wing, unable to withstand the attack of Antony's soldiers, has turned round and fled in wild disorder. Cassius is informed by Pindarus that Antony has surrounded his (Cassius's) tent, and is advised to take to flight at once. Cassius can see, however, his tent in flames, and thinking himself to be safe enough where he is, he sends Titinius to find whether the troops he sees in the distance are friends or foes, and asks Pindarus to get to the top of the hill, and thence to report what he sees. Pindarus from the top of the hill describes to Cassius below, what seems to him to be the chase of Titinius by his enemies and his capture. Cassius is stung with shame at the supposed fact that his lieutenant is being taken prisoner before his eyes. He now thinks the time has come for him to put an end to his life. He commits suicide by running on the sword which he had used against Cæsar and which he makes Pindarus hold on promise of his liberty.

Titinius returns with Messala. They find Cassius dead, and Messala hastens to convey the news to Brutus who has, in the meantime, had the upper hand of Octavius. In the absence of Messala, Titinius after garlanding Cassius with the wreath of victory, slays himself out of love for his friend. When Messala comes back with Brutus and others, they find both Cassius and Titinius dead. When Brutus sees the dead bodies he defers his grief, paying only a brief but touching farewell tribute to Cassius. Then all of them depart, determined before night fall to try once more the fortunes of war.

Borrowings from Plutarch.

(1) The temporary victory of Brutus.

"He was marvellous angry to see how Brutus' men ran to give charge upon their enemies, and tarried not for the word of

battle.....and it grieved him beside, that after he had overcome them, his *men fell straight to spoil*".—*Life of Brutus*.

(2) The flight of Cassius "unto a little hill."

"So Cassius himself was at length compelled to fly, with a few about him, unto a little hill, from whence they might easily see what was done in all the plain: howbeit Cassius himself saw nothing for his sight was very bad."—*Life of Brutus*

(4) Cassius's error regarding Titinius and his suicide.

"But this marred all. For Cassius, thinking indeed that Titinus was taken of his enemies, he then spake these words: '*Desiring too much to live, I have lived to see one of my best friends taken, for my sake, before my face.*' After that, he got into a tent where no body was, and took Pindarus with him, one of his bondsmen whom he reserved ever for such a pinch, since the cursed battle of the Parthiansand holding out his bare neck unto Pindarus, he gave him his head to be stricken off."—*Life of Brutus*.

(4) The death of Titinius.

"But when he (Titinius) perceived, by the cries and tears of his friends which tormented themselves, the misfortune that had chanced to his captain Cassius by mistaking, he drew out his sword, cursing himself a thousand times that he had tarried so long, and so slew himself presently in the field."

—*Life of Brutus*.

(5) The lament of Brutus.

"So when he (Brutus) was come thither, after he had lamented the death of Cassius, calling him *the last of all the Romans, being impossible that Rome should ever breed again* so noble and valiant a man as he, he caused his body to be buried, and sent it to the city of Thassos, fearing lest his *funerals within the camp* should cause great disorder."

—*Life of Brutus*.

Historical Inaccuracy.

According to history there were two battles of Philippi, one fought twenty days after the other. Brutus was vanquished in the second battle. Shakespeare has combined the two battles into one taking place on one and the same day.

Critical Remarks.

The fortunes of the Republicans still engage our attention. Brutus keeps up his reputation as a blunderer. One might call him a habitual bungler. The cause of democrats falls through merely because of his leadership. When the crisis is on and the fates of the two parties hangs in the balance, he acts hastily. He gives the word too early. "His wing following Octavius's troops has left Cassius's wing unguarded. Moreover when he achieves a temporary victory over Octavius, he lets his soldiers start plundering instead of sending them to the rescue of Cassius. If Brutus "had returned in time to help his colleague and had attacked Antony's army on the rear, the battle would have been won," (says Ferrero) for the republican cause.

Well, Cassius is defeated, and then kills himself. With the death of Cassius—the practical genius of the Republican party—there is a rift in the lute: the party almost breaks up. Brutus rallies the remnants of the army, and tries his luck a second time, and the Republicans are totally routed. Brutus is not cut out for a conspirator or military captain. His inability as such brings about his own destruction and the destruction of his party.

Cassius comes out much better. Of late he has been winning our golden opinion. The fact that he inspires sufficient affection for Titinius to follow him in death is of vital significance. It gives point to Brutus's tribute:—

"The last of the Romans, fare thee well!
It is impossible that ever Rome
Should breed thy fellow."

"In the solemn crowning of Cassius with the garland of victory sent by Brutus, and in the manner in which Titinius slays himself—a devout sacrifice rather than the wild act of fury which Plutarch represents—Shakespeare has glorified the end of Cassius and added dignity to that of Titinius."

The time of the scene is later in the day. The speech of Titinius beginning with "O setting sun etc. etc" indicates sunset. Some lines below, however, Brutus fixes the time as three o'clock in the afternoon.

Another quality of the scene, that is worth remembering and worthy of mention, is that in the matter of its incidents Shakespeare has borrowed from Plutarch with great fidelity.

The fatalistic character of *Julius Cæsar* has been remarked upon by a number of critics. Destiny undoubtedly plays a very important part in this tragedy. The present scene affords abundant evidence. The various references to Cæsar illustrate the point. Fate seems to be fighting against the party of Brutus. The conspirators let loose forces, over which they have no control.

"Our thoughts are ours, their ends none of our own."

Notes, Explanations, References, etc.

1. *The villains fly*—the scoundrels are running away from the field. Cassius refers to his men. It appears that he has met with reverses.

2. *Myself.....enemy*—I have treated my own men as my enemies. *Mine own*—my own men. Cassius means to say that he himself has had to kill one of his own men—an act worthy of an enemy.

3. *Ensign*—standard or banner. Some editors have taken the word to mean "standard-bearer." It is not necessary to interpret the word thus. It is simply the *standard*, as is evident from the use of "this" and of "it" in the next line. The meaning in either case is clear.

This ensign.....back—this flag was being carried back.

4. *The coward—i. e.,* he who was carrying the flag. *It—the ensign. Did take it—i. e.,* took charge of the flag myself.

5. *Gave the word too early*—issued orders for a general attack before the proper time. This was another mistake of Brutus: He muddled the word of command. The result was that his men charged without orders and afterwards wasted time in plundering the enemy's camp. They should have returned to the rescue of Cassius's wing.

6. *Who*—refers to Brutus. *Having some advantage on—*gaining a partial victory over.

7. *Took it too eagerly*—took advantage of his momentary superiority too eagerly ; was carried away by the sense of his temporary victory.

Fell to spoil—busied themselves with plundering the enemy they had routed.

8. *Enclosed*—surrounded.

9. *Fly.....further off*—run away without delay to a place far away from the battlefield. Pindarus advises instant flight.

10. *Mark Antony.....tents*—Antony has taken possession of your tents.

11. *Far off*—The Clarendon Press editor suggests that 'far' may be "the comparative and equivalent to 'further'." I do not think so. What Pindarus means is that Cassius is to fly 'far,' i. e., a long way.

12. *This will.....enough*—Cassius thinks he is quite safe where he is. The fact of the matter is that he resigns himself to his fate ; he feels in his heart of hearts that it is useless to run away.

13. *Where I perceive the fire*—which, I see, are burning.

15. *Hide thy spurs in him*—Literally, pierce your spurs completely in the sides of the horse so as to make the spurs invisible ; gallop as fast as you can.

16. *Hé—i. e., the horse. Broughttroops*—carried thee to the spot where those troops are.

17. *Here again*—and you must be back here immediately.

Rest assured—know for certain ; be satisfied.

18. *Whether.....enemy*—whether those troops belong to us or to the enemy. *Yond*—yonder. The ever-watchful Cassius, unwilling to accept Pindarus's statement as true, asks Titinius to go and make sure.

19. *Even with a thought*—as swift as thought ; with the speed of thinking, i. e., in a moment,

20. *Get.....hill*—get to the top of that hill.

21. *The sight.....thick*—my eyesight was always dim. The word "thick" expresses the defect of sight which in modern English is expressed by the word "short,"

Regard—observe carefully.

22. *Tell me.....field*—report to me what you observe concerning the battle. *Field*—battlefield ; here, battle.

23. *Breathed first*—i.e., was born.

Time is come round—the circle is completed ; the wheel of my life has come full circle.

24. *Where I...end*—my life is coming to an end on the very day of the year on which I was born.

Cassius means that it is a pathetic coincidence that his death seems at hand on the very day of the year he was born. The fatalistic ring in the words of Cassius is clear.

25. *Is run his compass*—has completed its course, ending on the day it began. *His compass*—its circle ; its course. Life is compared to a circle round which a man travels until the whole circular course is traversed.

Sirrah—"a term of address used to men or boys, expressing contempt, reprimand or assumption of authority on the part of the speaker : sometimes employed less seriously in addressing children."—*Craigie*.

26. *O my lord !*—an exclamation—expressive of pain and surprise. Pindarus thinks that Titinius is being taken prisoner by the enemy.

28. *Enclosed round about*—completely surrounded.

29. *With horsemen*—by horsemen.

Make to him on the spur—advance towards him at full speed.

Make to him—hasten to him. *On the spur*—spurring on their horses ; at full speed.

30. *Yet he spurs on*—yet he continues to ride at full speed.

Are almost on him—have nearly overtaken him.

31. *Now Titinius !* Evidently there is no likelihood of his voice being heard ; yet he calls aloud, as a man would quite naturally do in wild excitement.

Light—alight ; jump off their horses.

32. *He's taken*—he is taken captive ; he is captured.

Remember that this is all a mistake on the part of Pindarus. The mistake proves fatal.

34—35. *Coward that.....face* ! Cassius is ashamed of sending, as he believes the report of Pindarus, Titinius into the midst of the enemy. In these lines he reproaches himself with cowardice for having allowed his friend to fall into the hands of the enemy without himself striking a blow for him. He wishes that he were dead before seeing the capture of Titinius.

To live—for living. *Before my face*—before my very eyes.

37. *Parthia*—an old country in Central Asia, to the South-East of the Caspian Sea. History records that Cassius was a commander against the Parthians, when the Romans met with a defeat in 53 B. C. It was at the battle of Carrhæ that he captured Pindarus as a prisoner.

38. *Swore thee*—made thee swear ; made thee promise on oath.

Saving of thy life—when I saved thy life; in return for sparing thy life.

39—40. *Thatattempt it*—that you would do every bidding of mine, whatsoever it may be. 'It' is here a redundant object, the grammatical object being the noun clause preceding.

Keep thine oath—fulfil thy solemn promise.

41. *Now be a freeman*. Pindarus was already a freedman of Cassius; after Cassius's death he was to regain his liberty altogether.

Good sword. The adjective 'good' implies that the sword can be depended upon to do its work.

42. *Ran through Cæsar's bowels*—stabbed Cæsar.

Search—pierce. *Bosom*—breast.

43. *Stand not to answer*—do not lose time in replying.

Hilts—"the handle of the sword, including the cross guards." The plural form is thus accounted for.

45. *Guide thou the sword*—plunge the sword into my bosom.

Cæsar, thou art revenged—my death is but amends for your murder.

46. *Even with the sword*—with the same sword.

This is an instance of so-called "poetic" justice. The very sword which he had plunged into Cæsar's body is guided into his bosom.

47. *Yet would.....been*—yet I should have liked to continue serving Cassius, i. e., I should have liked to see my master alive.

48. *Durst.....will*—if I could have ventured to act according to my own wishes. Pindarus, the bondman of Cassius, is all sincerity and loyalty to him. This increases our respect for Cassius.

49. *Far from.....run*—Pindarus will leave this land and go to some distant region of the earth.

50. *Where never.....of him*—where no Roman can ever find him. This is how a freedman will express himself under the circumstances.

51. *Change*—"give and take"; alternation of fortune; the turn of fortune's wheel. The defeat of one of their wings is balanced by the victory of the other.

It is but change—our defeat by the enemy is only an exchange for our defeat of the enemy; what we have lost on one side we have gained on the other.

52. *Overthrown*—defeated. *Power*—army.

53. *Legions*—troops.

54. *Tidings*—news. *Well comfort*—much satisfy.

55. *All disconsolate*—in utter despair; in inconsolable sorrow.

57. *Is not.....ground?*—is not that Cassius who lies yonder on the ground?

58. *He.....living*—he does not lie as if he were still alive.

60. *O my heart!* a piteous sight indeed! This exclamation is uttered on seeing Cassius dead.

59. *This was he.* There is emphasis on 'was' which suggests that Cassius is no more.

O setting sun. This is addressed to Cassius. The words embody a fitting compliment paid to Cassius. Shakespeare glorifies Cassius in his death. He is appropriately styled 'the setting sun of the Republican party. His death means the dissolution of that party.

From line 109 of this scene it is clear that the time was 3 P. M. and not sunset. Titinius, however, speaks of the setting sun and the gathering darkness to suggest that the cause of the Republicans, which he had so long upheld through storm and sunshine, is fast sinking. Gloom of misfortune gathered round the party of Cassius. 'Mark Hunter remarks, "As the conspiracy at its stormy beginning was set with a dramatic background of actual tempest, so its decay and death is dramatically symbolized by setting sun and growing darkness."

61. *As in.....to night*—as the sun dips down below the horizon, amidst glowing light but ushering in night. *In your red rays*—in your resplendent light.

62. *So in.....set*—so in a pool of his own red blood Cassius is lying dead. Cassius is compared to the sun, and the red blood in which he was lying dead is compared to the red glow of the setting sun.

63. *The sun of Rome is set*—he who was the shining star of Rome is no more.

Our day is gone—the republican cause is dead ; we can no more look forward to success or prosperity.

64. *Clouds, dews.....come*—difficulties, disappointments, and dangers press on us. It is now the night, not the day, of republicanism. Clouds, dews, and dangers are associates of the night.

Our deeds are done ! we have nothing more to achieve in this world.

60—64. *O setting sun.....deeds are done !*

These highly pathetic words are uttered by Titinius on the death of Cassius. It is a friend's hearty tribute to his departed

friend. The lines reveal a depth of friendship which Titinius feels for the deceased general. In a very beautiful poetic way expression is given here to the warmth of feeling of grief which overwhelms the speaker. Cassius is compared to the sun. At sunset, that luminary of the heavens is enveloped in glowing red light. At the same time it acts as the harbinger of the darkness of night. The pool of blood, in which Cassius's body lies dipped, is likened to the red rays of the setting sun. Since Cassius is the setting sun of Rome, the cause—that of republicanism—for which he lived and fought, is going to be overtaken by the gloom of adversity. Prosperity is no longer to be their share. Difficulties, disappointments and dangers are alone in store for them. With the death of Cassius there comes about the break-up of the republican party.

65. *Mistrust.....deed*—doubt regarding the result of my mission has led Cassius to commit suicide.

Mistrust of my success—fear as to the result of my mission. 'Success' meant 'result' whether good or bad. Hence "good success" in the next line.

Hath done this deed—is responsible for Cassius's death.

66. *Good success*—victory in the battle or happy news to be brought by Titinius.

67. *O hateful.....child*. Error is here personified. Error is the child of melancholy because melancholy makes us imagine ills that do not exist. Cassius was in a melancholy mood, given to despair and despondency. He, therefore, committed the mistake of thinking that Titinius had fallen into the hands of the enemy. If Cassius had not been in a depressed mood, he might have avoided falling into this error.

68. *Apt thoughts of men*—the fancy of men readily apprehending the evils that do not exist. *Apt*—ready, open to receive impressions.

69. *The things that are not*—false or non-existent things; imaginary ills.

Soon conceived—soon engendered or born in the mind,

70. *Thou never..... birth*—your birth is always attended with misfortune; in other words, whenever a mistake is made the result is something troublous or disastrous.

71. *The mother*—i.e., the mind in which the error was conceived.

Engender'd—bred; gave birth to.

67—71. *O hateful error.....engender'd thee.*

These lines contain a pathetic lament of Messala on the death of Cassius. Cassius was Messala's chief, held in great esteem and affection by him. Cassius had committed suicide through an error of judgment. He misunderstood the mood of the party who surrounded Titinius: he took them to be foes whereas in reality they were friends. Messala generalises from this particular instance. Cassius's error had brought about his death, and this error in turn was born of the melancholy mood of Cassius. Messala personifies error, and says that it is begotten on melancholy. When a man is in the dumps, he imagines ills which are non-existent. Hence the commission of error on the part of man who feels depressed. Nothing is born so quick in the mind of such a man as an error. And this error is always attended with disaster and misfortune. Ultimately error spells the ruin of the man who commits it.

Mark Hunter remarks on this passage: "It is to be regretted that Shakespeare did not 'blot' these lines. The fancy becomes a conceit and the conceit is followed too far, even if the thought were otherwise unimpeachable, as it is far from being. The mother of error is said to be melancholy; obviously error is not reproached for slaying melancholy, but for slaying Cassius. Cassius is thus the mother—certainly not a happy simile. Should we read 'father'? Father or mother, to assert that a misunderstanding always results in the death of the person who misunderstands is far from asserting a universal truth."

72. *What*—an expression of impatience. Titinius calls for Pindarus.

74—75. *Thrusting this report into his ears*—to break the painful news of Cassius's death to him.

I may say, thrusting it—I may aptly use the word 'thrusting'.

76. *Piercing steel*—sharp swords. *Darts envenomed*—poisoned arrows.

77. *Shall be.....Brutus*. The idea is that the report of Cassius's death will be shocking to Brutus.

78. *Hie*—hasten.

79. *The while*—in the mean time.

80. *Why didst.....forth?* Titinius is referring to Cassius having sent him away on his horse to find out whether some troops that were advancing towards him were friends or foes.

81. *Did I not meet thy friends?* Titinius found that the advancing troops were friends, not enemies. He was received by them with shouts of joy. But Pindarus made the mistake of thinking that he had been taken captive by the enemy. Cassius committed suicide due to this mistake of Pindarus.

82. *Wreath of victory*—a garland as a reward of victory.

84. *Mis-construed*—misunderstood; wrongly interpreted.

85. *Hold thee*—stop a moment. This is addressed by the speaker to himself. *Take*—receive.

87. *Do his bidding*—carry out his order. *Apace*—soon; quickly.

88. *Regarded*—honoured and loved.

89. *By your leave*—with your permission. Titinius seeks the permission of the gods for committing suicide.

This is a Roman's part—this is how a Roman should behave. Suicide, he means to say, is a manly act worthy of a Roman. Cf. *Macbeth*, V. viii.—

“Why should I play the Roman fool, and die
On mine own sword?”

The number of Cæsar's enemies who committed suicide is highly remarkable. The list includes Cato, Scipio, and Juba, besides those who perished by their own hand on the field of Philippi.

90. *Find Titinius' heart*—be guided into it, pierce it.

92. *Lo*—mark; see. *Yonder*—there. *Mourning it*—mourning over it. Titinius lying prone on the ground seems to be mourning the death of Cassius.

93. *Titinius' face is upward*—Titinius lying on his back thus shows that he is dead.

94. *O Julius.....yet!* The supremacy of Cæsar, even after his death, is here recognised by Brutus. This line gives the keynote of these two final acts. It is one of the most significant passages in the drama. Some scholars have asked why the play is named after the imperator when Brutus seems to be the leading character in it. Here is the answer. Cæsar is, no doubt, assassinated in the third act, but his spirit dominates the whole play. You may get rid of the man; you cannot crush his spirit or his work or his influence.

Froude gives us a good summing up of the facts involved: "The murderers of Cæsar, and those who had either instigated them secretly or applauded them afterwards, were included in a proscription list, drawn by retributive justice on the model of Sulla's. Such of them as were in Italy were immediately killed. Those in the provinces, as if with the curse of Cain upon their heads, came one by one to miserable ends. In three years the tyrannicides of the Ides of March, with their aiders and abettors, were all dead; some killed in battle, some in prison, some dying by their own hands."

95. *Thy spirit walks abroad*—your spirit, *i. e.*, Cæsarism, is still alive and unconquerable.

Turns our swords in our own proper entrails—forces Cæsar's enemies to die by suicide. The sense is that the spirit of Cæsar is still active in bringing about the retribution on the heads of the conspirators. The tyrannicides, driven blindly on to their fate, plunge their swords into their own bowels.

Turns our swords—makes us turn our swords. *In*—into. *Proper*—very own. *Entrails*—bowels; intestines.

97. *Look whether.....dead Cassius*—see, before dying, he placed the wreath of victory on the head of dead Cassius. Cato draws attention to the fact that Titinius has not forgotten to crown Cassius with the garland of triumph.

98. *As yet.....as these?*—you may go about with a lantern in your hand, and you will not come across two living Romans who could be considered the equals of Cassius and Titinius. Brutus pays a handsome tribute to the Roman qualities in the dead warriors whose bodies lie in front of him.

99. *The last of all the Romans*—the last of the first type of Romans, now extinct. Brutus means that Cassius is the representative of the Romans of the old days—full of honour and dignity.

100—101. *It is impossiblefellow*—Rome could never produce another Cassius. *Breed*—produce. *Fellow*—equal.

101—2. *I owe.....me pay*—I should weep more for Cassius than I actually shall. Brutus means that the meagre tears he sheds just now are not a true index of the depth of his grief.

103. *I shall.....time*—some other time I shall give vent to my sorrow and grief.

104. *Thasos*—a large island in the Aegian Sea, off the coast of Thrace.

105. *Funerals*—funeral rites. *Shall not be*—will not be celebrated.

106. *It—i. e.*, the funeral of Cassius. *Discomfort*—dishearten or discourage.

108. *Labeo*—one of the conspirators, and the lieutenant of Brutus.

Flavius—captain of the pioneers of Brutus's camp. He may be the tribune of the opening scene. Both he and Labeo were slain at Philippi before the eyes of Brutus.

Set our battles on—get our troops on the march.

109. *'T is three o' clock.* This is inconsistent with what Titinius says in lines 60—61. Mark Hunter has the following comment on this sentence:—"As a second fight is to follow on the same day, some hours of daylight are required for it. On the modern stage, with all its appliances to imitate sunset, the inconsistency could not pass unnoticed. But an Elizabethan audience might very well forget that they had just been called upon to

imagine sunset. For dramatic and symbolic reasons Shakespeare wished Cassius to die with the sun. A little later he found it necessary to put the clock back, and trusted that the trick would succeed, as similar tricks generally succeeded with him. If we cannot thus account for the inconsistency on the 'double time' hypothesis, we must then suppose that Shakespeare wrote more carelessly than the average reader reads."

Ere night—before night comes on. The second battle of Philippi really took place twenty days later.

SCENE IV.

Summary. A second battle now takes place. It proves as disastrous to the republican cause as the first. This scene shows us some of the bravest on the side of Brutus selling their lives as dearly as they can. A son of Cato may be seen in the thick of the fight, "manfully fighting and laying about him, telling aloud his name, and also his father's name," till he is "beaten down among many other dead bodies of his enemies which he had slain round about him."

Plutarch tells us that Brutus "did put himself to all hazard in battle; but yet fighting could not be slain." As Cato falls, Lucilius takes his place, and cries out that he is Brutus so as to mislead the enemy. Soon he is made captive and brought to Antony. The mistake is at once discovered. Antony, however, holds him as a prize, no less in worth than Brutus.

Borrowings from Plutarch.

(1) The death of Cato.

"There was the son of Marcus Cato slain.....manfully fighting and laying about him, telling aloud his name, and also his father's name."—*Life of Brutus*.

(2) The fidelity of Lucilius to Brutus.

"Lucilius having allowed himself to be captured in order to save Brutus, on being taken to Antony said: 'Antonius, I dare assure thee, that *no enemy hath taken nor shall take Marcus Brutus alive* and I beseech God keep him from that fortune: *for wheresoever he be found, alive or dead, he will be found like himself.*' Antony assures the amazed soldiers: You have taken a better booty than that you followed. For instead of an enemy you have brought me a friend*For I had rather have such men my friends, as this man here than mine enemies.*"

—*Life of Brutus*.

Deviations from Plutarch

Shakespeare differs from Plutarch

(1) in that this battle was fought twenty days later than that of the foregoing scene ;

(2) Lucilius was successful in diverting the enemy from Brutus and thus preventing his capture.

Critical Remarks.

This scene is a scene of thrills. A second engagement with the enemy takes place. It is shown as a last desperate venture on the part of the conspirators. Brutus and Cato fight heroically ; but fate seems to be against them. The republicans are routed, and their defeat means the final collapse of their cause.

The soul stirring devotion of Lucilius to Brutus is another proof of his good nature : it is a glowing testimony to his genial humanity.

The introduction of Marcus Cato serves to impress upon us the fact that the cause of the republicans received its death-blow on the battlefield of Philippi. Strong human and dramatic effect is obtained by associating the collapse of republicanism with the death of the young man. His father was the original leader of the republican party and the most inveterate of the opponents of Cæsar.

Notes, Explanations, References, etc.

1. *Yet* - still ; although the battle is going against us.

Hold up your heads—keep up your courage ; do not give way to despair.

2. *What bastard doth not ?* - i. e., who is such a bastard, so base-born that he doth not hold up his head or keep up his courage ?

Bastard—one born out of wedlock or of adultery.

Who will go with me ?—who will follow me to the field of battle ?

3. *Proclaim my name* - cry out my name.

5. *A foe to tyrants*—a strong opponent of Cæsarism ; an enemy of despotic rule.

My country's friend—well-wisher of my country ; lover of liberty.

6. *I am....ho!* The younger Cato proclaims aloud the name of his father to encourage the men by reminding them of the famous man.

8—9. *And I am.....for Brutus.* Some editors assign these lines to Lucilius. In the mouth of Brutus, they will sound like bragging. Lucilius assumes the name and role of Brutus merely with a view to save the life of his master whom he loves so dearly. Moreover, as one commentator remarks, "Brutus was so well-known that it is strange that he should tell his name with such emphasis, and it is still more strange that he should follow the lead of such a young man as Cato. The iteration of the name Brutus sounds like the language of a man who was pretending to be what he was not."

Know me for Brutus---i. e., I am Brutus.

9. *Art thou down?*—are you slain? Cato falls in battle.

11. *Might be honoured*—may you receive due honour for your bravery. *Being Cato's son*—as having proved yourself the worthy son of a worthy father. The apple has not fallen far from the tree.

12. *Yield*—surrender yourself as a prisoner.

Only I yield to die—I surrender myself to you in the hope that you will kill me. He means that he prefers death to captivity. One editor paraphrases it thus: "I yield only when I am slain."

13. *There is so.....straight*—here is a cash present to you on condition that you will slay me immediately. *That*—on condition that. *Straight*—immediately.

14. *Be honoured in his death*—have the honour of killing such an important man as Brutus.

15. *A noble prisoner*—being a noble prisoner, you ought to be spared.

16. *Room, ho!*—stand back. *Ta'en*—taken; captured.

17. *General*—i.e., Antony.

20. *Safe*—i.e., safe from capture.

21. *I dare assure thee*—I can swear to you.

22. *Shall.....Brutus*—Brutus would rather kill himself or see himself dead than fall into the hands of his enemy; Brutus would any day prefer death to captivity.

23. *The gods... ..shame!*—may the gods protect him from such a disgraceful end as captivity!

24. *Or.....or*—either ...or; whetheror.

25. *He will... ..himself*—you will find him as noble, as honourable as he ever was—worthy of his high fame and character. The idea is that Brutus will not forsake his principles even when face to face with death.

27. *A prize no less in worth*—an equally valuable capture.

28. *Give him all kindness*—treat him with the utmost kindness.

32. *Is chanced*—has happened; has turned out.

SCENE V.

Summary. In the second fight Brutus has been utterly defeated. With a remnant of his followers he seeks shelter in some rocky ground. Brutus realises that it is no good waiting till the enemy comes and makes him captive. He first requests Clitus, Dardanius, and Volumnius to help him in ending his life. Each of them refuses. At last he prevails upon one Strato. Strato holds the sword for him and Brutus runs on it. When dying Brutus believes that he acquires greater glory by his defeat than either Octavius or Antony. Octavius and Antony then enter. Seeing Brutus dead, Antony pays a handsome tribute to Brutus, and Octavius orders a magnificent funeral for him.

Borrowings from Plutarch.

(1) The incident of the torchlight.

"Furthermore, Brutus thought that there was no great number of men slain in battle; and to know the truth of it, there was one called Statilius that promised to go through his enemies, for otherwise it was impossible to go see their camp; and from thence, if all were well, that he would lift up a torchlight in the air, and then return again with speed to him. The torchlight was lit up as he had promised... ..But his evil fortune was such that, as he came back, he lighted in his 'enemies' hands and was slain"—*Life of Brutus*.

(2) The names of Clitus, Volumnius, Statilius, Dardanus, Strato.

After having tried Clitus and Dardanus, "at length he came to Volumnius himself, and speaking to him in Greek, prayed him for the studies' sake which brought them acquainted together, that he would help him to put his hand to his sword, to thrust it in him to kill him. Volumnius denied his request."—*Life of Brutus*.

(3) Brutus's farewell to his friends.

"Then taking every man by the hand, he said these words unto them with a cheerful countenance : '*It rejoiceth my heart, that not one of my friends hath failed me at my need, and I do not complain of my fortune. but only for my country's sake ; for as for me, I think myself happier than they that have overcome, considering that I leave a perpetual fame of virtue and honesty, the which our enemies the conqueror shall never attain unto*'"—*Life of Brutus.*

(4) The suicide of Brutus.

"Then he went a little aside with two or three only, among the which Strato was one.....and taking his sword by the hilt with both his hands, and falling down upon the point of it, ran himself through. Others say that not he, but Strato (at his request) held the sword in his hand, and turned his head aside, and that Brutus fell down upon it, and so ran himself through. Shortly after Messala brought Strato to Octavius, and, weeping, said : '*Cæsar, behold, here is he that did the last service to my Brutus*'."—*Life of Brutus.*

(5) The speech of Antony.

"For it was said that Antonius spake it openly divers times, that the thought, that of all them that had slain Cæsar. There was none but Brutus, only that was moved to do it as thinking the act commendable of itself : but that all the other conspirators did conspire his death for some private malice or envy that they otherwise did bear unto him."—*Life of Brutus.*

Deviations from Plutarch.

Shakespeare deviates from Plutarch in giving Octavius more prominence than history allows. According to Plutarch, Antony makes arrangements for Brutus's funeral. "Thus Antonius had," says Plutarch, "the chiefest glory of this victory, specially because Cæsar was sick at that time."

Critical Remarks.

This is the last scene of the play. It announces the triumph of Cæsarism over republicanism. The end of Brutus is shown here, With the collapse of his cause and the loss of his dearest

friends, he also takes refuge in suicide ; thus being compelled to go against his own strongly expressed opinions that such a course was wrong. Surely, man proposes but God disposes. There is a destiny that "shapes our ends."

The time is of night. That the night has already fallen is clear from the second line which makes mention of the torch-light. And this is more or less symbolic of the darkness of despair and death which is gathering round Brutus. "It is amid physical and spiritual gloom, with 'night hanging upon his eyes,' that Brutus seeks the 'rest' which is the sole reward of his mis-spent toil."

This scene is pathetic rather than tragic. In this respect it somewhat resembles the concluding scene of *Macbeth*. The farewell of Brutus to his friends is marked by poignant pathos and sublime dignity. All the practical blunders committed by him are now lost sight of in our admiration of the grandeur of his character. He lays down his life for the cause he holds sacred. He is glad that he dies in such a noble cause. Death in the cause of his country is a glory to him. Whether his services are of the right or the wrong sort, is immaterial. Shakespeare recognises the value and the beauty of honest and sincere effort. The dramatist very appropriately concludes the play by restoring Brutus to our admiration and sympathy. Even his arch-enemy bursts forth into a hearty eulogy :—

This was the noblest Roman of them all :
 All the conspirators, save only he,
 Did what they did in envy of great Cæsar ;
 He only, in a general honest thought
 And common good to all, made one of them.
 His life was gentle, and the elements
 So mix'd in him that Nature might stand up
 And say to all the world, "This was a man!"

The incidents of this scene are closely connected with the theme of the drama. This connection is made apparent

- (a) by the reference to Cæsar's ghost ;
- (b) by the death of Brutus with Cæsar's name upon his lips ;

- (c) by Antony's speech on the different motives of the conspirators ;
- (d) by the fact that the concluding words are spoken by Cæsar's heir.

The final speech of the play falls to be spoken by Octavius. He is the natural heir to Cæsar; though his importance in the play has been less than that of Antony. But in Shakespeare the concluding speech is very often made by a character of little importance in the dramatic scheme. Thus the curtain speech is made by Malcolm in *Macbeth*, Fortinbras in *Hamlet*, and Lodovico in *Othello*.

Notes, Explanations, References, etc.

1. *Remains*—i. e., all who survive. *Poor remains of friends*—the few that are left of my friends. *Rest on this rock*—let us take shelter on this rock. Brutus rallies round him those of his friends who have survived the second battle. He first bids them a pathetic farewell, and then asks them to help him in putting an end to his life."

2. *Statilius* - a scout who, at Brutus's request, "promised to go through his enemies.....and.....if all were well, that he would lift up a torch-light in the air, and then return again with speed to him."

3. *Came not* - has not come. *He is or ta'en or slain*—he has been either caught or killed.

4. *Clitus*—"one of Brutus' men," according to Plutarch.

Slaying is the word—slaying seems to be the order of the day. The act of suicide seems to be favourite with every body.

The word—the pass-word-or watchword.

Brutus loses this battle on which he had staked all. He comes back to his determination to die and have done with it all.

It is a deed in fashion—suicide is an act most in vogue.

Stage Direction.

Whispering. Evidently Brutus requests Clitus to help him in killing himself.

6. *No, not for all the world*—no, for no consideration whatever. Clitus is not prepared to obey Brutus even if he were to have the whole world for it.

7. *Peace, then no words*—silence then: keep this a secret.

8. *Hark that*.....Brutus makes the same request to Dardanius.

Dardanius—a servant of Brutus.

Shall I do such a deed? Dardanius also refuses to assist Brutus in suicide.

9–10. *O Dardanius...O Clitus!* Clitus and Dardanius cry out each other's name at one and the same time. Both have been shocked to hear the request of Brutus. The mere contemplation of the deed which Brutus wants them to perform, makes their hair stand on end.

11. *Ill request*—improper request.

12. *He meditates*—he is plunged in thought.

13. *Vessel*: used of a person. Here Brutus is compared to a jar filled with tears. Campare *Winter's Tale*, III. 3. 21:—

"I never saw a vessel of like sorrow
So fill'd and so becoming."

The metaphor is derived from a potter and his clay and is used by St. Paul: "Hath not the potter power over the clay, of the same lump to make one vessel unto honour, and another unto dishonour."

Now is.....*grief*—the noble Brutus is at this time overpowered by sorrow.

14. *That it*.....*eyes*—that it overflows with tears; that he cannot help shedding tears.

15. *Volumnius*—"a grave and wise philosopher that had been with Brutus from the beginning of the war"—*Plutarch*.

List—listen to.

18. *Several*—separate.

20. *My hour is come*—my death is near at hand,

16-20. "Here," says Hunter, "we have 'long time' suggested. It could not have been at Sardis that the ghost of Cæsar appeared to Brutus. Moreover, the second appearance, if it occurred 'this last night,' and 'in Philippi field', necessitates an interval of at least one night between the opening of the first scene of this Act (where the armies of the liberators come down from the heights to the plains of Philippi to engage the enemy) and the present scene. But, according to 'short time,' there has been no such interval. The second battle takes place on the same day as the first battle."

22. *Thou seest.....goes*—you see, Volmnius, the present position of affairs. *The world*—the state of affairs.

23. *Beat us to the pit*—fully; beaten us to the pitfall, defeated us completely. The metaphor is taken from the chase, and refers to the manner of capturing wild beasts to which allusion was made in II. i. 205. Some editors explain 'pit' as the pit of destruction.

24. *To leap in ourselves*—to die with our own hands; to leap into the pit ourselves rather than that the enemy should push us into it.

25. *Tarry*—wait; linger.

26. *We two... ..together*—we were class-fellows.

27. *Even for that our love of old*—even for the sake of our old friendship.

28. *Hold thouit*—hold the hilt of my sword so as to keep the edge upward, and I shall fall down upon it and slay myself.

29. *That's not an office for a friend*—that is not work or service for a friend to do.

30. *There is no tarrying here*—this is not a safe place to stay in.

34. *Doth joy rejoices. Yet*—hitherto.

35. *Found*—have found.

But he was true to me—who was not faithful to me.

36. *I shallday*—mine is a glorious defeat; even this defeat will be a source of honour to me,

38. *Vile conquest*—victory shorn of all glory. The conquest is vile because Antony and Octavius fail to capture Cassius or Brutus, and also because they are fighting against the cause of freedom.

Attain unto—win ; achieve.

39—40. *For Brutus' tonguehistory*—for I have nearly finished the story of my life ; there is nothing more for me to say. Brutus has almost spoken his last word.

41. *Night.....eyes*—the darkness of imminent death makes my eyes dim. *My bones would rest*—my aching limbs crave for rest.

42. *That.....hour*—that have been used all through my life with the only object of reaching death. Death is the consummation he has been looking forward to. He has finished his life's work and crowns it with an 'honourable death'.

These last words spoken by Brutus to his remnant of friends are highly pathetic. He knows that his cause is lost, and that his own end is near. He is full of despair, and yearns for the 'sleep that knows no breaking.'

44. *Stay thou by*—wait by his side and assist him ; do not desert him.

45. *Of a good respect*—of good social standing ; honourable ; held in esteem.

46. *Smatch*—smack or taste ; a barely perceptible amount.

48. *Give.....first*—first let me shake hands with you. How pathetic this farewell is !

50. *Cæsar, now be still*—Cæsar, now your spirit, be quieted. The supremacy of Cæsar is acknowledged by Brutus in his death and in the failure of his life-mission. Brutus felt deeply the power of Cæsar's spirit. His death is now to "lay the ghost of Cæsar."

"Antony's prophecy, that Cæsar's spirit shall come forth ranging for revenge, is fulfilled. Brutus recognised its power at the death of Cassius, and in his last words bears witness to his belief that by *his* death alone will that perturbed spirit find

rest. This is but carrying out the classical ideas of tragedy : mortals striving impotently against fate."—*Furness*.

51. *I killed.....will*—I am dying more willingly than I stabbed Cæsar.

53. *My master's man*—a servant of my lord, Brutus.

54. *Freein*—either not a prisoner as you are or no longer in the body because he "has shuffled off this mortal coil."

55. *The conquerors.....of him*—the utmost that the victors can do to him is to burn his body.

56. *Only overcome himself*—killed himself. The speaker means to say that none has had the honour of killing Brutus or taking him into captivity. Brutus has been his own vanquisher.

57. *Hath honour by his death*—has the credit of having overcome him.

58. *So Brutus..... found*—of this sort should be the end of a noble soul like Brutus.

59. *Lucilius' saying*—my remark that Brutus "will be found like Brutus, like himself."

60. *Entertain them*—take them into my service.

61. *Bestow*—spend. *Bestowme*—consent to spend the rest of your life in my service.

62. *Prefer*—recommend.

66. *Take him to follow thee*—engage him as your servant; take him into your service.

67. *Latest*—last.

68. *This was.....Roman*. Antony is talking about Brutus. This is his farewell tribute to the great Republican.

69. *Save only he*—with his single exception. *Save*—except.

70. *Did that they did*—did what they did.

In envy of—out of malice against.

71. *He only*—he alone. *In a general honest thought*—from honourable, patriotic motives. *General*—public, as opposed to personal,

Honest—honourable.

72. *Common good to all*—the welfare of the whole Roman populace.

Made one of them—formed one of the conspirators.

68-72. *This was the noblest.... one of them.*

These lines constitute the first part of Antony's farewell tribute to Brutus. This tribute is uttered when Octavius and Antony come upon the dead body of Brutus who has committed suicide. It is a very handsome tribute. The speaker distinguishes Brutus from the rest of the conspirators. The other members of the party were moved by personal considerations. They could not brook the growing power of Cæsar or had private grudges against him. So they rose in a body against Cæsar, and succeeded in assassinating him. But Brutus was a conspirator apart. His was a noble soul. If he conspired against Brutus, he did it from motives connected with honour and needs of his country. The welfare of the whole community, the freedom of the Roman people—that was what incited him against the tyranny of Cæsar.

The compliment here paid by Antony to Brutus is all the more handsome when we consider that Brutus was his enemy. He had charged Brutus with the sins of ingratitude and flattery. But now after his death, he publicly makes amends for it and requites him for his magnanimity in sparing his life when he was at the mercy of the conspirators.

73. *His life was gentle*—he was a noble soul. *Gentle*—noble.

Elements—fire, air, earth, and water. Corresponding to these elements were the four *humours* or fluids, viz, phlegm, blood, choler, and melancholy. The temperament of a man was supposed to be determined by the proportion in which the various elements or humours were mixed in him. The harmonious mixture of these produced the perfection of humanity—the *solah kala sampuran*, as a Hindu would say.

74. *So mixed*—so harmoniously combined.

74—75. *That nature..... man!*—i.e., that he was fit to be exhibited to all mankind as a model of perfection,

73—75. *His life was.....was a man!*

These are the concluding lines of the noble tribute paid by Antony to his opponent, Brutus, after his death. These are perhaps the noblest lines uttered by Antony, or, for the matter of that, by any other character in the whole play. They sum up in beautiful, poetic language the principal trait of the mental and moral make-up of Brutus. Brutus was a perfect man: his character was a "consummation devoutly to be wished." Antony says that in Brutus no single element preponderated over others: in him all elements were mixed harmoniously. Intellect, emotion, reason, and passion—all these were co-ordinated in a perfectly beautiful whole. To quote Malone, Brutus "is not too fantastically melancholy, too slowly phlegmatic, too lightly sanguine, and too rashly choleric." He was so perfect a specimen of humanity that nature might be proud of producing a son like him and claiming in trumpet tone to the whole world—"this was a man in the creation of whom I exhibited my infinite skill."

It should be recognised that these lines, whereas they delineate the chief quality of Brutus's character, suggest also the generosity of Antony's mind. A passage not unlike this occurs in Drayton's *Barons' Wars*, published in 1603. It is not certain, however, whether Shakespeare or Dayten was the borrower.

Dowden has a fine comment on Antony's tribute to dead Brutus:—"The life of Brutus, as the lives of such men must be, was a good life, in spite of its disastrous fortunes. He had found no man who was not true to him. And he had known Portia. The idealist was predestined to failure in the positive world. But for him the true failure would have been disloyalty to his ideals. Of such failure he suffered none. Octavius and Mark Antony remained victors at Philippi. Yet the purest wreath of victory rests on the forehead of the defeated conspirator."

Perhaps Dowden would like to know that Dante, with his imperialistic outlook and tendencies, consigns Brutus and Cassius to the lowest circle of the *Inferno*, with Judas as their companion in torture.

76. *According to his virtue*—in consonance with his worth. *Use—treat.*

77. *With all respect*—with great honour.

Rites of burial—ceremonies and observances of burial.

78. *His bones*—his dead body.

79. *Most... honourably*—it shall lie in state in the true military style.

80. *Field*—soldiers on the field of battle.

81. *To part*—to distribute; to share.

EXPLANATORY QUESTIONS.

ON

Julius Cæsar

Q. 1. In what sense does Shakespeare use the following words :—

Sensible; replication; trash; calculate; alchemy; complexions; faction; remorse; exhalations; fantasies; prætor; tinctures; cognizance; lover; griefs; noted; rascal; jiggling; success; battles; smatch; repeal; apprehensive; Luperéal.

Q. 2. What is a pun? Point out and explain the puns in the following :—

- (a) O world, thou wast the forest to this hart ;
And this, indeed, O world, the heart of thee.
- (b) Now is it Rome indeed, and room enough,
When there is in it but one only man.
- (c) Nay, I beseech you, sir, be not out with me : yet, if
you be out, sir, I can mend you.
- (d) Truly, sir, all that I live by is with the awl : I meddle
with no tradesman's matters, nor women's matters,
but with awl.
- (e) A trade, sir, that I hope I may use with a safe conscience : which is, indeed, sir, a mender of bad soles.

Q. 3. By whom and under what circumstances are the following passages in the play uttered, and to whom are they respectively addressed ?

- (a) When Cæsar says, "Do this," it is performed.
- (b) They are portentous things
Unto the climate that they point upon.
- (c) Your wisdom is consumed in confidence.

- (d) Come on my right hand, for this ear is deaf.
- (e) For if thou path, thy native semblance on,
- (f) It shall be said his judgment ruled our hands.
- (g) This disturbed sky is not to walk in.
- (h) For, let the gods so speed me, as I love
The name of honour more than I fear death.
- (i) He loves to hear,
That unicorns may be betray'd with trees.
- (i) Cæsar, I never stood on ceremonies.
- (k) Ingratitude, more strong than traitors' arms,
Quite vanquish'd him.
- (l) Not that I loved Cæsar less, but that I loved Rome
more.
- (m) My misgiving still,
Falls shrewdly to the purpose.
- (n) The question of his death is enrolled in the Capitol.
- (o) Do what you will, dishonour shall be humour.
- (p) Even so great men great losses should endure.
- (q) In Parthia did I take thee prisoner.
- (r) But for your words, they rob the Hybla bees.
- (s) And the complexion of the Element
In favour's like the work we have in hand.
- (t) But Brutus says he was ambitious,
And Brutus is an honourable man.
- (u) Of your philosophy you make no use
If you give place to accidental evils.
- (v) That unassailable holds on his own rank,
Unshak'd of motion.
- (w) I held Epicurus strong
And his opinion.
- (x) This is a slight unmeritable man
Meet to be sent on errands.

- (y) His silver hair
Will purchase us a good opinion.
- (z) A peevish schoolboy, worthless of such honour,
Join'd with a masker, and a reveller.

Q. 4. Explain the allusions in the following :—

- (i) How ill this taper burns !
- (ii) Mine speak of seventy senators that died
By their proscriptions, Cicero being one.
- (iii) Be thou my witness that, against my will,
As Pompey was, am I compelled to set.....
- (iv) As Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder:
The old Anchises bear.
- (v) There was a Brutus once that would have brook'd
The eternal devil to keep his state in Rome
As easily as a king.
- (vi) Come, therefore, and to Thasos send his body:
His funerals shall not be in our camp,
Lest it discomfort us.
- (vii) There is my dagger,
And here my naked breast ; within, a heart
Dearer than Plutus' mine, richer than gold.
- (viii) 'T was on a summer's evening, in his tent,
That day he overcame the Nervii.
- (ix) Why, man, he doth bestride the narrow world
Like a Colossus ; and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonourable graves.
- (x) Even by the rule of that philosophy
By which I did blame Cato for the death
Which he did give himself.
- (xi) And do you now strew flowers in his way
That comes in triumph over Pompey's blood ?
- (xii) That thunders, lightens, opens graves, and roars
As doth the lion in the Capitol.

- (xiii) O Cassius, you are yoked with a lamb
That carries anger as the flint bears fire.
- (xiv) He spoke Greek.
- (xv) For if thou path, thy native semblance on,
Not Erebus itself were dim enough
To hide thee from prevention.
- (xvi) I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank.
- (xvii) So get the start of the majestic world
And bear the palm alone.

Q. 5. Paraphrase, adhering closely to the sense of the original :—

- (a) Swear priests, and cowards, and men cautelous,
Old feeble carrions, and such suffering souls
That welcome wrongs ; unto bad causes swear
Such creatures as men doubt : but do not stain
The even virtue of our enterprise,
Nor the insuppressive mettle of our spirits,
To think that or our cause or our performance
Did need an oath.
- (b) Many a time and oft
Have you climbed up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The live-long day, with patient expectation,
To see great Pompey pass the streets of Rome ;
And when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks,
To hear the replication of your sounds
Made in her concave shores ?
- (c) The skies are painted with unnumbered sparks,
They are all fire, and every one doth shine ;
But there's but one in all doth hold his place :
So, in the world ; 'tis furnish'd well with men,
And men are flesh and blood, and apprehensive ;
Yet in the number, I do know but one.

That unassailable holds on his rank,
 Unshaked of motion : and that I am he.
 Let me a little show it, even in this,
 That I was constant Cimber should be banish'd,
 And constunt do remain to keep him so.

- (d) But if you would consider the true cause
 Why all these fires, why all these gliding ghosts,
 Why birds and beasts from quality and kind,
 Why old men fool and children calculate,
 Why all these things change, from their ordinance,
 Their natures and preformed faculties,
 To monstrous quality, why, you shall find
 That heaven hath infused them with these spirits,
 To make them instruments of fear and warning
 Unto some monstrous state.

- (e) Upon the word,
 Accoutred as I was, I plunged in,
 And bade him follow ; so, indeed, he did.
 The torrent roar'd ; and we did buffet it
 With lusty sinews, throwing it aside,
 And stemming it, with hearts of controversy :
 But ere we could arrive the point proposed,
 Cæsar cried, "Help me, Cassius, or I sink !"

- (f) I must prevent thee, Cimber.
 These couchings, and these lowly courtesies,
 Might fire the blood of ordinary men,
 And turn pre-ordinance and first decree
 Into the law of children. Be not fond,
 To think that Cæsar bears such rebel blood
 That will be thawed from the true quality
 With that which melteth fools ; I mean sweet words,
 Low-crooked court'sies, and base spaniel-fawning,

- (g) But 't is a common proof,
 That lowliness is young ambition's ladder,
 Whereto the climber-upward turns his face ;
 But when he once attains the upmost round,
 He then unto the ladder turns his back,
 Looks in the clouds, scorning the base degrees

By which he did ascend. So Cæsar may :
Then lest he may, prevent.

(h) Octavius, I have seen more days than you :
And though we lay these honours on this man,
To ease ourselves of divers slanderous loads,
He shall but bear them as the ass bears gold,
To groan and sweat under the burden,
Either led or driven, as we point the way ;
And having brought our treasure where we will,
Then take we down his load, and turn him off,
Like to the empty ass, to shake his ears
And graze in commons.

(i) O mighty Cæsar ! Dost thou lie so low ?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure ? Fare thee well.
I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank ;
If I myself, there is no nour so fit
As Cæsar's death's hour ; nor no instrument
Of half that worth as your swords, made rich
With the most noble blood of all this world.

(j) He reads much ;
He is a great observer, and he looks
Quite though the deeds of men ; he loves no plays,
As thou dost, Antony ; he hears no music ;
Seldom he smiles, and smiles in such a sort,
As if he mocked himself, and scorned his spirit
That could be moved to smile at anything.
Such men as he be never at heart's ease
Whiles they behold a greater than themselves ;
And therefore are they very dangerous.

(k) Vexed I am
Of late, with passions of some difference,
Conceptions only proper to myself,
Which give some soil, perhaps, to my behaviours ;
But let not therefore my good friends be grieved,
(Among which number, Cassius, be you one),
Nor construe any further my neglect,
Than that poor Brutus, with himself at war,
Forgets the shows of love to other men.

Q. 6. Explain the following extracts with reference to the context, adding notes and comments where necessary :—

Flavius (1) These growing feathers pluck'd from Cæsar's wing,
Will make him fly an ordinary pitch,
Who else would soar above the view of men,
And keep us all in servile fearfulness.

Brutus (2) No, Cassius ; for the eye sees not itself,
But by reflection, by some other things.

Brutus (3) If it be aught toward the general good,
Set honour in one eye, and death i' the other,
And I will look on both indifferently,
For, let the gods so speed me, as I love
The name of honour more than I fear death.

(4) Age, thou art shamed !
Rome, thou hast lost the breed of noble bloods !
When went there by an age since the great flood,
But it was famed with more than with one man ?

Caesar (5) Let me have men about me that are fat,
Sleek headed men, and such as sleep o' nights.
Yond Cassius has a lean and hungry look ;
He thinks too much : such men are dangerous.

Cassius (6) An I had been a man of any occupation, if I would
not have taken him at a word, I would I might go to
hell among the rogues.

Caesar (7) Cæsar doth hear me hard ; but he loves Brutus :
If I were Brutus now, and he were Cassius,
He should not humour me.

(8) Either there is a civil strife in heaven,
Or else the world, too saucy with the gods,
Incenses them to send destruction.

Cassius (9) When these prodigies
Do so conjointly meet, let not men say,
"These are their reasons, - they are natural ;"
For, I believe, they are portentous things
Unto the climate that they point upon.

Cassius (10) Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,

Can be retentive, to the strength of spirit ;
But life, being weary of these worldly bars,
Never lacks power to dismiss itself.

- (11) O, he sits high in all the people's hearts :
And that which would appear offence in us,
His countenance, like richest alchemy,
Will change to virtue and to worthiness.

- (12) And, since the quarrel
Will bear no colour for the thing he is,
Fashion it thus : that what he is augmented,
Would run to these and these extremities :
And therefore think him as a serpent's egg,
Which, hatched, would, as his kind, grow mischievous ;
And kill him in the shell.

- (13) Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma or a hideous dream :
The genius and the mortal instruments
Are then in council ; and the state of man,
Like to a little kingdom, suffers then
Thenature of an insurrection.

- (14) No, not an oath : if not the face of men,
The sufferance of our souls, the time's abuse,—
If these be motives weak, break off betimes,
And every man, hence to his idle bed ;
So let high-sighted tyranny range on,
Till each man drop by lottery.

- (15) Those that with haste will make a mighty fire,
Begin it with weak straws : what trash is Rome,
What rubbish, and what offal, when it serves
For the base matter to illuminate
So vile a thing as Cæsar !

- (16) Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds :
And let our hearts, as subtle masters do,
Stir up their servants to an act of rage,
And after seem to chide'em,

(17)

For he loves to hear
That unicorns may be betrayed with trees,
And bears with glasses, elephants with holes,
Lions with toils, and men with flatterers :
But, when I tell him he hates flatterers,
He says he does, being then most flattered.

(18)

Is Brutus sick, and is it physical
To walk unbraced, and suck up the humours
Of the dank morning ? What, is Brutus sick,
And will he steal out of his wholesome bed
To dare the vile contagion of the night,
And tempt the rheumy and unpurged air
To add unto his sickness ? No, my Brutus ;
You have some sick offence within your mind,
Which, by the right and virtue of my place,
I ought to know of.

(19)

Dwell I but in the suburbs
Of your good pleasure ? If it be no more,
Portia is Brutus's harlot, not his wife.
Brut. You are my true and honourable wife ;
As dear to me as the ruddy drops
That visit my sad heart.

Por. If this were true, then should I know this secret.
I grant I am a woman ; but withal
A woman that Lord Brutus took to wife :
I grant, I am a woman ; but withal
A woman well-reputed, —Cato's daughter.
Think you I am no stronger than my sex,
Being so fathered, and so husbanded ?

(20)

When beggars die there are no comets seen ;
The heavens themselves blaze forth the death of princes.

(21)

Cowards die many times before their deaths ;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that you should fear
Seeing that death, a necessary end,
Will come when it will come,

- ✓ (22) Danger knows full well
That Cæsar is more dangerous than he.
We are two lions litter'd in one day,
And I the elder and more terrible:
- ✓ (23) It was a vision fair and fortunate.
Your statute spouting blood in many pipes,
In which so many smiling Romans bathed,
Signifies that from you great Rome shall suck
Reviving blood, and that great men shall press
For tinctures, strains, relics, and cognizance:
- ✓ (24) O constancy, be strong upon my side,
Set a huge mountain 'tween my heart and tongue!
I have a man's mind, but a woman's might.
How hard it is for women to keep counsel!—
- ✓ (25) I could be well moved, if I were as you;
If I could pray to move, prayers would move me:
But I am constant as the northern star,
Of whose true-fixed and resting quality
'There is no fellow in the firmament.
- ✓ (26) And pity to the general wrong of Rome—
As fire drives out fire, so pity pity—
Hath done this deed on Cæsar. For your part,
To you our swords have leaden points, Mark Antony,
Our arms, no strength of malice, and our hearts,
Of brothers' temper, do receive you in.
- ✓ (27) And Cæsar's spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry "Havoc!" and let slip the dogs of war?
That this foul deed shall smell above the earth
With carrion men, groaning for burial.
- (28) O judgment! thou art fled to brutish beasts,
And men have lost their reason! Bear with me;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.
- ✓ (29) He must be taught, and train'd, and bid go forth;
A barren-spirited fellow; one that feeds

Caesar
P-60

Decius Brut
P. 72

Portia
P. 76

Caesar
P. 84 & 86

Brutus
Page 94

Antony
Page 100

to move
Page 110

Antony
Page 130

On objects, arts, and imitations,
Which, out of use and staled by other men,
Begin his fashion : do not talk of him
But as a property.

- Brentius*
P. 132
- (30) ✓ When love begins to sicken and decay,
It useth an enforced ceremony.
There are no tricks in plain and simple faith ;
But hollow men, like horses hot at hand,
Make gallant show and promise of their mettle ;
But when they should endure the bloody spur,
They fall their crests, and, like deceitful jades,
Sink in the trial.

- ✓ (31) What, shall one of us,
That struck the foremost man of all this world
But for supporting robbers, shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honours
For so much trash as may be grasped thus ?
I had rather be a dog, and bay the moon,
Than such a Roman.

- Brentius*
P. 142
- (32) ✓ By heaven, I had rather coin my heart,
And drop my blood for drachmas, than to wring
From the hard hands of peasants their vile trash
By any indirection.

- ✓ (33) O Cassius, you are yoked with a lamb
That carries anger as the flint bears fire,
Who, much enforced, shows a hasty spark,
And straight is cold again.

- ✓ (34) There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune ;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat ;
And we must take the current when it serves,
Or lose our ventures.

- ✓ (35) O murderous slumber,
Lay'st thou thy leaden mace upon my boy,
That plays thee music ? Gentle knave, good night ;

I will not do thee so much wrong to wake thee :
 If thou dost nod, thou break'st thy instrument;
 I'll take it from thee ; and, good boy, good night.
 Let me see, let me see ; is not the leaf turn'd down
 Where I left reading ?

Brutus
P-170
(36) Even by the rule of that philosophy
 By which I did blame Cato for the death
 Which he did give himself, I know not how
 But I do find it cowardly and vile,
 For fear of what might fall, so to prevent
 The time of life, arming myself with patience
 To stay the providence of some high powers
 That govern us below.

O setting sun,
 As in thy red rays thou dost sink to-night,
 So in his red blood Cassius' day is set ;
 The sun of Rome is set ! Our day is gone ;
 Clouds, dews, and dangers come ; our deeds are done !

Titinius
P-176
Messala
P-178
(37) O hateful error, melancholy's child,
 Why dost thou show to the apt thoughts of men
 The things that are not ? O error, soon conceived,
 Thou never comest unto a happy birth,
 But kill'st the mother that engender'd thee

Brutus
P-180
(39) O Julius Cæsar, thou art mighty yet !
 Thy spirit walks abroad, and turns our swords
 In our own proper entrails.

(40) My heart doth joy, that yet in all my life
 I found no man but he was true to me.
 I shall have glory by this losing day,
 More than Octavius and Mark Antony
 By this vile conquest shall attain unto.

Brutus
P-186
(41) This was the noblest Roman of them all :
 All the conspirators, save only he,
 Did that they did in envy of great Cæsar ;
 He only, in a general honest thought
 And common good to all, made one of them.
 His life was gentle, and the elements
 So mix'd in him that Nature might stand up
 And say to all the world, "This was a man !"

UNIVERSITY OF THE PUNJAB

B. A. Examination

EMGLISH—PAPER C.

1913

VII. Estimate the position of Shakespeare among English Poets. What is the root difference between *Julius Cæsar* and *As You Like It* as plays ?

VIII. Give a careful explanation of the following passages, and refer them to their contexts :—

- (a) These growing feathers plucked from Cæsar's wing
Will make him fly an ordinary pitch.
- (b) As Aeneas our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises.
- (c) It is the bright day that brings forth the adder ;
And that craves wary walking.
- (d) A woman well reputed, Cato's daughter.
- (e) All pity choked with custom of fell deeds.
- (f) But for your words, they rob the Hybla bees,
And leave them honeyless.

IX. Paraphrase the following passages :—

- (a) O hateful Error, Melancholy's child,
Why dost thou show to the apt thoughts of men,
The things that are not ? O Error soon conceived,
Thou never comest unto a happy birth,
But kill'st the mother that engendere'd thee.

V. (a) Criticize this statement on the play *Julius Cæsar* :
" Cæsar is not the hero of the piece, but Brutus."

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II. Give in simple prose an account of the quarrel between Brutus and Cassius.

III. Compare the speeches of Brutus and Antony to the mob. Point out their characteristics and try to account for the effect which each speech had on the mob.

IV. Explain the allusions in the following :—

(a) You know that I held Epicurus strong
And his opinion : now I change my mind,
And partly credit things that do presage.

(b) ...he doth bestride the narrow world like a Colossus...

V. Paraphrase, and give the context of *two* of the following :

(a) But 'tis a common proof,
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face ;
But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend.

(b)
.....

1921

I. Tell the story of 'Julius Cæsar' or 'As You Like It'.
(The answer should not exceed 400 words.)

II. Estimate the influence of Cassius upon Butus.

Or

Describe the character of Julius Cæsar, as portrayed in the play of that name. Do you consider this representation to be consistent with his real character ?

IV. Give the meaning of

(c) Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma or a hideous dream

—*Julius Cæsar, Act II Sc.i*

- (d) There is a tide in the affairs of men
Which, taken at the flood, leads on to fortune ;
Omitted, all the voyage of their life
Is bound in shallows and miseries.

—*Julius Cæsar, Act III. Sc.i*

V. Explain the allusions in the following :—

- (a) There was a Brutus once that would have broak'd
The eternal devil to keep his state in Rome
As easily as a king.

1928

I. Select any *three* of the following passages and refer them to the context, and comment on any words and expressions which seem to call for an explanation. Do not paraphrase the passages :

- (d) But 'tis a common proof,
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face ;
But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend.
- (e) There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune ;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
- (f) I know not how
But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life, arming myself with patience
To stay the providence of some high powers
That govern us below.

II. Briefly analyse Shakespeare's conception of the Roman character as painted in *Julius Cæsar*.

Or

Write a short note on the contrast of characters presented by the conspirators against the life of Julius Cæsar.

1929

I. Select any *three* of the following passages and refer them to the context. Add explanatory notes on any words or expressions which appear to call for comment but do not paraphrase the passages :—

- (a) Wherefore rejoice ? What conquest brings he home ?
What tributaries follow him to Rome,
To grace in captive bonds his chariot wheels ?
- (b) The skies are painted with unnumbered sparks,
They are all fire, and every one doth shine ;
But there's but one in all doth hold his place :
So, in the world :
- (c) For, if thou path, thy native semblance on,
Not Erebus itself were dim enough
To hide thee from prevention.

III. Shakespeare has been blamed by some critics for his lack of sympathy for the masses. Do you find any justification for this charge in his *Julius Cæsar*.

Or

Write a brief note on the historical inaccuracies in *Julius Cæsar*.

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